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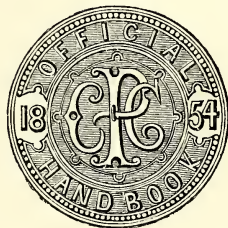
HAND-BOOK

TO THE

COURTS OF MODERN SCULPTURE.

BY

MRS. JAMESON.



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MODERN SCULPTURE.

INTRODUCTION.

THE following Catalogue of the works of art assembled in the Courts of Modern Sculpture, being intended for the public at large, has been made as clear and as comprehensive as was possible within the prescribed limits of space and time. If I venture to introduce it by a few prefatory observations, it is not for the purpose of dictating to those who assume in art the right of private judgment and of deciding to their own contentment what they like, and what they do *not*,—but in the first place, to explain the sense in which I have used certain terms, which otherwise might be misunderstood, and secondly with a hope of leading the mind of the observer to certain considerations which may be suggestive of added pleasure, and a more refined and discriminating judgment ; for unless we know what to require, we cannot do justice to the artist who has sought in his own way to meet our requirements.

We will begin by a definition.

The word SCULPTURE (from *sculpo*, to carve,) signifies whatever is cut or carved into shape. We apply the word technically to all the productions of the plastic or formative arts : that is to say to all imitations of natural forms fashioned out of any solid material, whether they be modelled in clay or wax, cast in metal or gypsum, carved in wood or ivory, hewn in stone or marble. And we distinguish the productions of sculpture considered as one of the fine arts under two divisions : in the first we comprise all insulated and complete figures single or grouped. These we call in a general way STATUES ; they may be *standing*, or *seated*, or *recumbent*. In the second division, we place all figures which are partly raised on a flat plane, which we style in a general way BAS-RELIEFS. But when we would describe accurately we distinguish between—
I. BASSO-RELIEVO, *Bas-relief*, or low-relief, where the figures are

slightly projected (as in No. 20).—II. *MEZZO-RELIEVO*, half-relief, where half the figure appears as if sunk in the block, and half above it (as in No. 226).—III. *ALTO-RELIEVO*, *plein-relief*, high-relief, where the figure is almost detached from the plane behind—standing out from it, though still not wholly detached from it (as in No. 172). In the mediæval sculpture, and the modern imitations of it, we find a mixed style, in which all the three degrees of relief are used—the figures in the background being in very flat relief, those in the middle ground in half-relief, and those immediately in front in high-relief (as in No. 109).

Now it must be evident to those who use their reason in the observation of works of art that Sculpture, dealing with forms in solid material, must be very different from Painting, which describes with lines and colours on a flat surface ; that the aims of each art are distinct ; that each has its capabilities, its limits, and its laws, and that these being founded on natural laws cannot be infringed with impunity. Coleridge defined painting as “a somewhat between a thought and a thing.” Sculpture is a *thought* and a *thing*. Painting is not what it seems ; sculpture is a reality : painting produces its effects to the eye by differences and varieties of colour, by gradations of distance, by multiplied figures. Where sculpture pretends to such manifestations (as in some of the mediæval and modern bas-reliefs) it is apt to wander beyond the legitimate bounds which truth and taste have assigned to it ; and that which constitutes its essential excellence and real character is diminished in proportion as it assumes the powers, and proposes to itself the aims of painting, an art which works with different means, and has a far wider range of imitation and representation than that commanded by the art of sculpture.

I have begun by this definition of what sculpture is, and what it is not, and have dwelt a little upon the distinction, because the first principle with which the observer must start, is this :—never to confound the laws and the objects of two arts so perfectly distinct as sculpture and painting, but to consider well the kind of pleasure and the kind of representation which he shall require from each.

One of the first considerations of sculpture is the *MATERIAL*. In modern times we use the same materials which were in use in ancient times ; nor does it appear that we have improved on those mechanical processes which ensured completeness, beauty, and excellence of workmanship, though we have some scientific and

mechanical inventions which have facilitated imitation and cheapened material ; and with regard to material, we should observe that the management and capabilities of different substances are considerations of great importance ; that figures which look well in one material, do not look well in another ; that metal requires a different treatment from marble, and is fitted for purposes where marble would be misplaced.

All the specimens of sculpture here (both ancient and modern), are casts made in gypsum (plaster of Paris), and the hard, opaque plaster is so different in effect from the delicate semi-transparent marble, which under the master-hand seems actually to soften into life, that, in judging of some admired works, this difference must be taken into consideration.

SIZE is another of the external conditions of sculpture, which must be well considered. Many subjects which are extremely graceful and ornamental, of small size, become repulsive when enlarged. When a figure is rather above nature, we style it *heroic* ; when much above the natural height, it is *colossal*. If a statue be half the size of life, or less, it is called a statuette. Some of the antique colossal statues may be diminished into statuettes, retaining their grace, and even their sublimity ; but a subject originally conceived of a small size can seldom be enlarged to colossal dimensions.

The LOCALITY for which a statue is intended is also of great importance ; whether for a church, a temple, a hall, a gallery, a room, a garden ; whether for a high or a low situation. A statue which is to be placed in the open air, or to enter into an architectural composition, or to form part of a sacred monument, or an historical memorial, requires a different treatment from one which is to decorate a room in a palace. The Milo of Puget (No. 117) was placed in a bocage at Versailles ; the Nymph (No. 168) in a public garden ; the Angel (No. 67) in a church : all are calculated for height or distance. A central situation in a large space requires that the figure and attitude should display beauties in every point of view.

The management of bas-relief requires great skill, that neither the figures be too numerous nor the lights too multiplied and broken, for then we lose distinctness. Simplicity therefore is one of the necessary conditions of a fine bas-relief. In modern times, Thorwaldsen and Gibson have perfectly succeeded in the classical bas-relief treatment. No. 229 and No. 26 are examples of exquisite adaptation, in this style.

The compositions by Geefs from the life of St. Hubert (No. 109) should be compared with these, as beautiful examples of a wholly different style—the rich pictorial treatment of Gothic sculpture—in which the different degrees of relief are blended.

The foregoing remarks apply to sculpture generally, whatever be the subject or style. We will now turn to more particular criticism.

When we contemplate a work of sculpture we first require to know what it represents; we ask what it is that the artist has intended to place before us. Sculpture is much more limited in regard to SUBJECT than painting—a consideration we must carefully keep in view; for very frequently a work of sculpture is displeasing, not from any fault in the execution, but because it ought never to have been executed at all, because it represents that which is essentially unfitted for sculptural treatment. Tam o' Shanter and Meg Merrilies are admirable creations in their way, and well fitted for painting, but we are shocked at the idea of these figures in bronze or marble.

We should be able, in looking round these courts of modern sculpture, to designate the subject, its appropriate conception and artistic treatment.

The subject is *classical* when it is selected from the ancient mythology and poetry. Thus Cupid is a classical subject, whether treated *à l'antique* with Greek simplicity and consummate purity of taste (as No. 23), or with modern sentiment (as in No. 122). There are writers who lay it down as a principle that sculpture should be confined strictly to the imitation of Greek art and confined to the same class of subjects, regarding all others as deviations into barbarism. This is a mistake which leads to formality and conventionalism. It is the ultra-conservatism of art. When a sculptor, from native taste, chooses classical subjects for his peculiar walk, he is right to follow out the bent of his own genius, but not to restrain within the same limits the taste and genius of others. On the other hand it is equally a mistake, and a much more vulgar mistake, to imagine that anything sculpture *can* do, it *may* do.

A man whose education and habits of life have never led him to form classical associations in art or in literature, says very naturally, "I do not like your undraped gods and goddesses; I have no sympathies with them: what are Venus and Apollo to me? Why are we ever to be haunted with these symbols of a dead

religion? Nature is not exhausted of her beauty. Life speaks to us through a thousand aspects. Choose me out of these infinite manifestations something I can recognise as *truth*, something I can feel and understand!"

The educated man, the classical scholar, replies, "It is well;—let us have truth in art by all means, but what is *your* truth, my friend, is not mine. A *fact* taken from the accidents of common life is not a *truth* of universal import, claiming to be worked out by head and hand with years of labour, fixed before us in enduring marble—in the immutable forms of sculpture. True, the gods of Hellas have paled before a diviner light; 'the great Pan is dead.' But we have all some abstract notions of power, beauty, love, joy, song, haunting our minds and illuminating the realities of life; and if it be the especial province of sculpture to represent these in forms, where shall we find any more perfect and intelligible expression for them than the beautiful impersonations the Greeks have left us? It is not the sea-born Venus, but beauty and love,—it is not the vine-crowned Bacchus, but joy and fertility,—it is not Athena with thoughtful brows beneath her helmet, and ægis-guarded bosom, but womanhood armed in chastity and wisdom,—which stand before us; with these have we not sympathies strong, and deep, and pure? When will the enchanting myth of Psyche

'That latest born and loveliest vision far
Of all Olympus' faded hierarchy'—

ever grow old and out-worn to the fancy? not while we have souls to love, to suffer, to aspire! To an English farmer, a plough boy in a smock-frock, guiding his team along the furrow, conveys the idea of agriculture. To the educated fancy all over the world the same idea is conveyed, in a more universal sense, by the benign maternal Ceres, holding her wheat-sheaf. Which is the more beautiful? Half a century ago the fashion was all in favour of paganism in sculpture; now the popular feeling runs so against it that it gives rise to the most obvious absurdities. Sculptors who have seized and worked out classical ideas are afraid to give them classical names; a figure of Orpheus is 'A Violin Player;' a Cupid and Psyche become 'A Boy with a Butterfly;' Apollo, as the Shepherd, is 'A Boy at a Stile;' and instead of the 'Oread and Dryad fleet,' or Naiad of the stream, we have 'Nymphs preparing to bathe,' and these without number, in different degrees of drapery. Surely we are in a pitiful condition as to education, if such subterfuges be necessary or acceptable!"

In modern art a classical subject is not always (or rather, is very rarely) conceived and treated in a purely classical style ; far oftener the imitation of the antique manner degenerates into the cold or conventional—what the French call “ style académique,” “ style de routine.” On the other hand, some of our modern artists have infused into the forms of the ancient mythology a sentiment and a significance which we do not find in Greek art—not different, but deeper—as in No. 82 and No. 219). This new version of some of the lovely Greek myths, when directed by high feeling and a just taste, is capable of more variety than artists are aware of.

Opposed to classical subjects, we have in modern sculpture *sacred* subjects ; so we call all those which are suggested by the venerated Scriptures, and it is not without reason that the people delight in such. In these days we should treat religious subjects religiously ; an angel should resemble neither a nymph nor a Cupid. There is, however, no necessity, as some appear to think, that Scripture subjects should be reproduced in the early mediæval style, in the imperfect or stiff forms which belonged to a past and undeveloped state of art, interesting in many ways, not only to the antiquary but to every thinking and religious mind. The Scripture subjects are few, which allow of a figure undraped or half draped, or that display of the beautiful and the noble in the human form which is the province of sculpture. There is, indeed, the figure of Eve for the female form ; David as the Shepherd, and the Prodigal Son, for youthful beauty and pathos ; and many such will be found here. It is a pity that statues of the Mother of our Lord should be (from unhappy religious dissensions) repudiated by so many Christians, for she is a beautiful sculptural subject. There is a Pietà here, by Rietschel (196), which, for tenderness and religious sentiment, will strike every one, and it should be compared with the earlier treatment, as that of Michael Angelo in the Renaissance Courts, and those of more ancient date placed in the Mediæval Courts.

But beyond the limits of *classical* art and *sacred* art, modern sculpture has still a wide range. The whole range of modern poetry and history is around us to select from. Some artists and critics are of opinion, that, when a subject is chosen from a modern poem or commemorates a modern personage or a modern event, it must, nevertheless, be expressed in the classical manner, and even draped in the costume of the Greek or Roman classical times. This appears to me a mistake : for we see by many examples here that such a subject may be treated within the just limits of

sculpture, yet conceived with a feeling wholly distinct from that which we recognise in Greek art. In the following catalogue I have styled those subjects POETICAL—the word is not well chosen, perhaps, for what is art of any kind if not poetical?—but I could find no other word to express those creations suggested by modern associations and poetically but not classically conceived. Dante's Beatrice (No. 31), Milton's Sabrina (No. 51), Spenser's Una (No. 5), are examples of poetic subjects which are neither classical nor sacred ; they belong to *romantic*, in contradistinction to *classical* art. The taste of the sculptor and his knowledge of the capabilities of his art are shown in the choice of such modern subjects as are susceptible of chaste and elegant sculptural treatment—for all are not so.

There are many subjects here which cannot be designated as *classical*, or *sacred*, or *poetical*. They do not express an idea, they rather aspire to represent in a more dramatic way, and often with the assistance of accessories, certain characters, actions, scenes ; such compositions I have termed PICTURESQUE because they merge on the domain of painting ; No. 94 and 46 are eminent examples. The taste of the present day runs in favour of picturesque and romantic subjects in sculpture, and of classical and sacred subjects treated with that picturesque sentiment (or *sentimentality*), which we owe to the Renaissance school.

Another class of subjects we may style monumental and historical ; such are portrait statues, memorials of real events, sometimes treated with exact sculptural taste and simplicity, sometimes with all the pretensions of the picturesque. We have here striking examples of both, as in No. 29 and No. 92.

Strictly speaking, *modern* sculpture would comprise all that is not *antique* sculpture. But for the purposes of critical discrimination, we divide the history of sculpture into five periods :—

1. That which preceded the highest development of Greek art, comprising the Egyptian, Ninevite, and Lycian remains.

2. What we call the "*Antique*," comprehending all the sculpture of the Greeks and Romans, down to the complete subversion of the Roman empire ; that is from about 700 years before Christ, to the sixth century of our era.

3. Mediæval sculpture, comprehending all those productions of the art, which date from the sixth to the twelfth century. During this time we find sculpture chiefly in alliance with architecture,

and devoted almost entirely to religious purposes. The examples which remain to us of this period we call Byzantine and Gothic: they are often curious for their significance, and interesting from their sentiment, but as far as knowledge of art, or elegance of form is concerned, they must be pronounced *crude*.

4. The period which we style the *Renaissance* (revival) comprehends all the productions of sculpture from the revival of literature and art in the fourteenth to the end of the seventeenth century. In the beginning of this time the art was struggling between a newly awakened admiration for the beautiful remains of antiquity, and an ignorance of the principles on which they were produced. There was a leaning to the picturesque and Gothic in style, redeemed by exquisite grace and elevated feeling, and often by an elaborate elegance of execution. But by degrees, as the real spirit of antique art was misapprehended, and the imitation of nature was neglected, and even contemned, the taste became more and more mistaken and depraved, and reached its utmost point of caprice and degradation in the works of Bernini and his followers, towards the close of the seventeenth century.

The observer will find in the various Courts of Architecture and Sculpture,—Assyrian, Egyptian, Greek and Roman, Byzantine, Mediæval, Renaissance—specimens of all the periods here mentioned, from the human-headed bulls of Nineveh, down to the “Nymph of Fontainebleau.”

5. Modern sculpture (to which we are limited in this Handbook), dates from the close of the seventeenth century to the present time; but till the middle of the eighteenth century, and even later, the influence of the late Renaissance school, more or less modified by national or individual influences, reigned paramount. A style at once pompous and fantastic, that of Louis-Quatorze, pervaded the arts of Europe. In the beginning of the last century there were no schools or ateliers of sculpture but the French. The most celebrated was that of Pajou. Between 1700 and 1750 we find, in England, Rysbrach (a Fleming) and Roubilliac (a Frenchman), in possession of all the patronage of the country. In France, Pigalle, Falconnet, Lemoyne, and Slodsz, carried as far as possible what we call the “Louis Quinze” style. In Italy they had Corradini, who frittered away his undoubted talent in laborious frivolities.

Such was the state of things, when, in the middle of the last century, and within a year or two of each other, two men were born, destined, though each in a different way, to exercise an incal-

culable influence on modern sculpture. Their reception had been prepared by the critical essays of Winckelmann, the founder of a new and a purer code of taste and criticism, afterwards carried out by Lessing and Goethe. Canova was born in 1752, and Flaxman in 1755. The first, a Venetian by birth, seems to have inherited that love of genial nature which distinguished the Venetian painters: hampered by the Bernini school in which he had been educated, and awakened to the comprehension of the antique art, we find him all his life struggling under these combined—sometimes opposite—influences, but never wholly emancipated into originality or truth. It is not just to Canova, to consider his faults in the light they appear to us now; they are, in a mitigated form, the faults which belonged to his time: compared with those who have come after him, his mistakes and aberrations of taste are apparent; compared with those who preceded him (such men as Corradini, Pigalle, Lemoyne), his taste was pure and his aims were noble. Canova was as generally admired in his time as Bernini had been in the preceding age, and exercised as wide a sway. But since his death his influence has declined; and in proportion as purer and more elevated principles of art have become better understood, his tendency to the picturesque, the sentimental, and the meretricious has diminished the value of his works.

Far different has it been with our English Flaxman: he did not in his life-time rule the world of fashion nor of art; his works in marble are not numerous, for the patronage he received was in no respect commensurate with his merit; but he had early learned to understand and feel the principles of Greek sculpture, and his taste had never been vitiated by the florid inanities of the French school. His published outline compositions from the works of Homer, Æschylus, and Dante, being spread all over Europe, and more especially in Germany, had a lasting effect in forming a new generation of artists.

Thorwaldsen was the next great name: arriving at Rome, an obscure young man, twenty years younger than Canova, and at a time when the great Italian artist had reached the highest pinnacle of his celebrity, he was never misled by his example, nor subjugated by his influence; his was an entirely different organisation; his taste was purer; he held himself apart, not emulating Canova, but openly, and with a quiet power contending with him for the prize of excellence. It was remarked that whatever statue or group, *à l'antique*, proceeded from the studio of Canova,

Thorwaldsen soon after produced *his* version of the same subject, in a spirit altogether different, as if in defiance ; we can compare here the Venus of Canova (No. 131) and the Venus of Thorwaldsen (No. 217) ; and it will be instructive to do so, to mark how the divinity of the latter transcends the fine lady graces of the former. The rival groups of "The Graces" should also be compared. Some of the pupils of Canova have avoided his defects (affectation and prettiness), and carried his distinctive excellencies (beauty of workmanship and classical elegance), far higher than he ever did, but no artist formed in the school of Thorwaldsen has ever surpassed or equalled him in the inventive poetry of his art : he excelled particularly in bas-relief, in which no modern sculptor but Gibson can be compared with him ; there are many beautiful examples from both in this collection.

In looking over the Courts of Modern Sculpture, we cannot but be struck by some national characteristics. In the English school of art, with some brilliant exceptions, the general faults are negative,—a want of largeness of style, a poverty of invention, a want of fire and vigour in conception, and of elegance in execution. In the best works there is a purity and depth of feeling, united to great elegance of execution, of which we have reason to be proud.

In the French school we are struck by the presence of all those merits in which we are most deficient, but there is a tendency to the capricious, the sensual, the meretricious, from which our own sculpture is wholly free. I remember in the Great Exhibition of 1851, being struck, as all were struck, by the wonderful elegance, fancy, and invention displayed in the French sculpture, including the ornamental bronzes—by the careful design and finished execution of the most minute, as well as the larger objects. But we were also struck by the predominance of the voluptuous and the ferocious sentiment in some of their finest designs—the humane feelings, the moral sympathies, outraged on every hand. The appetite for sensation is as obvious in French art, as in their drama and literature ; all react on each other.

In the German school we are struck by power and poetical feeling, and by a largeness of style, but also frequently by exaggeration and the want of grace and repose.

In Germany there are two schools of art of great celebrity. The Berlin school, at the head of which is Rauch, has taken a direction towards natural and individual character, excelling in busts, portrait-

statues, and what I have called the monumental and historical style, though not confined to these. The Munich school, which owns Schwanthaler as its chief, aims more at ideal representation and mythologic and poetic subjects.

In the best Italian examples there is much fire and poetry of conception and delicacy in the treatment; the faults most predominant in the Florentine and Roman schools are feebleness and mannerism. It will be remarked that the Milan sculptors, who rank high in point of originality and talent, have taken a decided turn to the romantic and picturesque style of art.

In the English collection we have to regret the absence of any works of Flaxman, Chantrey, Banks, Foley, and some others. Among the French sculptors, we miss Barye and Henri de Triqueti. Among the Italian names we do not find that of Tenerani. But we trust to see all these represented here in due time.

It has been necessary to make some critical remarks: they have been made reluctantly, but most conscientiously. It was the request of the Directors that this Catalogue should serve as a guide in some respects to the public taste. Therefore it is that the few criticisms which have been made, apply to the works of sculptors of eminent talent and established fame—for only criticism illustrated by such examples can be just, merciful, or useful—and it is ventured here with a deep feeling of responsibility, and of the true interests of art and artists. In none of the fine arts does such an amount of ignorance prevail as in sculpture. It is a universal complaint with sculptors, that they are forced to deviate from their own convictions of the true and the beautiful, to please the unrefined taste of patrons. Let those who wish to learn, come here: such materials for comparison and delightful contemplation were never before brought together to educate the mind and the eye of the public.

Several works of Sculpture have arrived too late for insertion in this edition: others only just in time to be named, but not described or illustrated. All these will hereafter be noticed at length.

NOTICE.

THE works of each sculptor will generally be found grouped together, as nearly as has been possible.

The principal works of Gibson, and of those artists of the English school who have studied or resided at Rome, including Wyatt, Macdonald, Crawford, Spence, and Theed, will be found arranged round the western end of the Great Central Transept.

The works of Canova and of some deceased French sculptors, such as Allegrain, Julien, Houdon, and Puget, are placed round the eastern end of the Great Transept.

The works of Bacon, Baily, and Lough, are placed at the south end of the Nave. In this part of the Nave, and nearer the Great Transept, are placed various works of the English and German schools: the English, on the east or garden-side; the German, on the west, or road-side.

On the right of the Great Transept, as we enter from the west, is the court of German and English Sculpture, where, besides the colossal Franconia, and the head of Bavaria, will be found a collection of Bas-reliefs by Thorwaldsen, Schwanthaler, Gibson, &c.

Opposite to this court, on the Garden-side, is the Court of Italian and French Sculpture, including the works of Monti, Rosetti, Dantan, Fraikin, Pradier, &c.

NOTE.

The Modern Sculptures are numbered with black figures.

The Busts in the Portrait Gallery with red figures.

The Sculptures in the Greek and Roman Courts with blue figures:

ENGLISH SCULPTURE.

* * *The names of the artists are arranged alphabetically.*

JOHN BACON was born in Southwark, 1740, of poor parents. He was apprenticed to a potter, and learned to model in clay, birds and beasts, and little figures, such as used to be sold for ornaments and playthings. From this humble occupation he rose by genius and industry to eminence and to riches. He received, in 1769, the First Prize for sculpture, and produced the next year a statue of Mars, carefully modelled and correct; and being the best thing which had been produced by a native English artist, it gained him great celebrity. But Bacon was not by nature or education formed to succeed in the classical or ideal. His portrait statues are far superior, particularly those of Dr. Johnson, and Howard the Philanthropist, now in St. Paul's. Bacon was patronised by George III. Besides being an eminent sculptor, he was an eloquent Methodist preacher. He died in 1799.

1. WILLIAM PITT, "THE GREAT LORD CHATHAM."

Statue. Above life size.

The monument to Lord Chatham, in Westminster Abbey, "represents him in the attitude of an orator, extending the sway of Britannia, by means of Prudence and Fortitude, over Earth and Ocean." The figure of Chatham is really fine, and the compliment which Cowper paid to it

"Bacon there
Gives Chatham's eloquence to marble lips"

not wholly misplaced or undeserved. The great statesman and orator seems in the act of addressing the House of Lords: the allegorical ladies who form part of the monument, and spoil it by affectation and mannerism, are here omitted. This is not a cast from the marble, but the original model from which the marble was worked, which adds to its value. Monumental statue, in the picturesque style.

2. DR. JOHNSON. *Statue.* Heroic size.

The original model for his monument in St. Paul's. Portrait statue, classically treated.

2*. THE ELEMENTS. *Four oval bas-reliefs.*

A. Earth. B. Air. C. Fire. D. Water. In a florid ornamental style.

EDWARD HODGES BAILY, R.A., F.R.S. An artist of distinguished genius and merited celebrity. He was born at Bristol in 1788. He studied under Flaxman, and has much of his fine taste and manner both in ideal and monumental sculpture. One of his best known works is the "Eve contemplating herself in a Fountain," of which there are many copies and repetitions.

3. A NYMPH PREPARING TO BATHE. *Statue.* Life size.

She is leaning, half undraped, against the trunk of a tree; a wreath of flowers, which she has just taken from her hair, hangs over her right arm; in the left hand she holds her loosened girdle. Classical, in a fine large style of treatment.

4. THE TIRED HUNTER. *Statue.* Life size.

Leaning in an easy attitude of repose against the trunk of a tree, and looking down at his dog resting at his feet; a hunting-horn is on the left. The head has the air of a portrait. Classically and finely treated. These two companion statues were executed in marble for Joseph Neeld, Esq., M.P., and gained a medal in the Great Exhibition of 1851.

3 A. SLEEPING NYMPH. *Statue.* Life size.

Executed in marble for Lord Monteaule.

3 B. THE GRACES. *Group.* Life size.

Seated figures; an original version of the subject. See No. 125.

3 C. APOLLO DISCHARGING HIS BOW. *Statue.*

An early work of the artist.

4 A. MATERNAL AFFECTION. *Group.* Life size.

Executed in marble for Joseph Neeld, Esq.

4 B. EVE. *Statue.* Life size.

Gazing at herself in the fountain. The original marble is in the Philosophic Institute at Bristol.

4 c. EVE LISTENING. *Statue.* Life size.

Executed in marble for Joseph Neeld, Esq., M.P.

JOHN BELL, born at Yarmouth, in Norfolk, studied in the Royal Academy, but never in Italy, nor under any master. Bell has distinguished himself by his models for art-manufacture, and his designs for industrial and ornamental art. By him are four of the Colossal Statues on the Terrace. That of CALIFORNIA being particularly fine and animated. All the works of this sculptor display great talent, with a leaning to the ornamental and picturesque in style.

5. UNA AND THE LION. *Group.* Small life size.

The Una of Spenser's "Faerie Queene," is the personification of Truth: she is accompanied and guarded by the lion, the symbol of generous Force or Strength. The antique conception of Truth is always unveiled (for the same reason that the Graces are unveiled), and here she bears the lily, symbol of purity. It has been rather ignorantly objected to this beautiful composition, that Spenser's Una is mounted on a white ass, the emblem of humility, and that the lion attends upon her; but the ass is not a statuesque subject, and the artist has shown equal taste and wisdom in generalising the idea, and treating it with abstract fitness and grace. A criticism more reasonable points to the dove and the garland on the lion's back, superfluous as accessories, and breaking the unity and simplicity of the lines. Small copies of this beautiful group in Parian, have rendered it familiar and popular. Poetical style, blending the sculptural and picturesque.

5 A. DOROTHEA. *Statue.* Life size.

She is seated by a fountain, in the disguise of a page. The subject is from Don Quixote. The original marble is in the possession of the Marquess of Lansdowne.

6. THE EAGLE SLAYER. *Statue.* Larger than life.

A hunter aims an arrow at an eagle in its flight: he bends his bow, looking upwards. The lamb, which has been torn from the flock, lies at his feet. As a display of form, energetic and animated. Cast in bronze, and exhibited in 1851.

6 A. JANE SHORE. *Statue.* Life size.6 B. THE MAID OF SARAGOSSA. *Statue.* Life size.

7. ANDROMEDA. *Statue.* Life size.

For the story of Andromeda, see No. 47. The original statue, which was exhibited in bronze in the Great Exhibition of 1851, belongs to her Majesty, and adorns a fountain at Osborne. Classical style.

8. THE INFANT HERCULES. *Statue.* Life size.

In the act of strangling the serpent which had attacked him in his cradle.

8 A. THE BROTHER AND SISTER. *Group.*

9. SHAKESPEARE.

Standing figure, in an easy attitude ; indicating repose and reflection. A monumental-portrait statue.

JOSEPH BONOMI. The only pupil of Nollekens. He is of English birth, though of Italian parentage. Studied in the Royal Academy ; afterwards went to Rome, and being seized with an enthusiasm for Egyptian antiquities, betook himself to Egypt, and spent eleven or twelve years among the ruins of Thebes. His intimate acquaintance with Egyptian art has been turned to account in the Egyptian Courts, where most of the sculpture and modelling has been executed under his direction, and in great part by his own hand. In the Portrait Gallery are two busts modelled by Bonomi ; those of Northcote, the painter, and Prince Hoare.

JAMES CRAWFORD, an American sculptor of distinguished merit and reputation, now settled at Rome ; he was born at New York in 1814. His love of art induced him at an early age to place himself under the tuition of a carver in wood ; in 1834 he went to Italy and studied in the atelier of Thorwaldsen ; and in 1839 produced the first statue which introduced him to notice, the Orpheus. He has now a deserved celebrity in his own country ; his works are charming for elegance of conception and finished execution. I should say from what I remember of his works at Rome, that the productions exhibited here hardly do justice to his genius and reputation.

10. FLORA. *Statue.* Life size.

There is a great deal of careful and elegant workmanship in this statue ; but as a sculptural conception it is open to criticism on several grounds. The attempt to represent the figure unsustained is not happy, for the drapery has the appearance of being stuck against

something, we know not what; and the perpetual repetition of the semicircular sail-like folds is rather monotonous. The rapidity of movement, and the action of the air, which is supposed to produce this effect, would have also deranged the hair, which should float back. The face is too grave for Flora, and does not harmonise with the sentiment of the figure; and finally the flowers, though beautifully executed, are too heavy, and as accessories, too much a feature in the whole. It is a classical subject, treated rather too much in the Bernini style.

11. THE DANCERS. *Companion Statues.* Life size.

A. A little girl, dancing; she holds up her drapery with both hands, with a simple childish action, while she trips lightly forward. B. A little boy standing with a tambourine, which he has just broken. These two figures form a pair, and should not be disunited; they are in very pretty contrast, as expressing gay and sorrowful childhood. Picturesque style.

12. SMALL MODEL of a monument proposed to be erected to Washington, in the city which bears his name.

12*. VENUS. *Statue.* Life size.

A Dove at her feet; an amateur production presented by the artist, W. Fielder, Esq.

JOHN GIBSON, R.A. If we consider the length of time he has been before the public, and the number and beauty of his works, Gibson may now take rank as the first of our English sculptors. He was born at Conway, in North Wales, in 1791, the son of a landscape gardener. At a very early age he showed a disposition to imitative art, in which he was encouraged by an intelligent mother. When the family, in poor circumstances, removed to Liverpool, the boy was constantly observing and studying the prints in the shop windows, and then trying at home to imitate or reproduce what he admired. He was first bound apprentice to a cabinet maker (where he learned to carve in wood), then to an ornamental worker in marble, where he learned to model and use the chisel. He found an early friend and patron in Roscoe, the historian, by whose advice he was led to study such remains of Greek art as he could find in engravings or copies. At length his friends in Liverpool, struck by his talents, and interested by his amiable and modest character, entered into a subscription to send him to Rome. Furnished with a sum of money sufficient to maintain him for two years, and a letter to Canova, he set off for Rome in 1817. Canova received him with great kindness, assisted him generously; and

after studying with him for three or four years, Gibson set up for himself in 1821. From that time the history of his life would be the enumeration of his works. He has constantly resided in Rome, where he has never been without employment. His first patron was the Duke of Devonshire, for whom he executed a group of Mars and Cupid; and his second, Sir George Beaumont, for whom he executed Psyche and the Zephyrs. Many of his beautiful works will be found here, and the remarks which will be made on them in due order, will assist the observer to an appreciation of his genius. A very noble and just tribute to this great artist, may be found in the dedication to Bulwer's "Zanoni." We may refer to it for the character of the man as well as the sculptor—the man whose noble ambition has never been depraved by the appetite for wealth or the appetite for praise;—the sculptor whose love of Grecian art has never betrayed him into servility or plagiarism. For a bust of Gibson, see *Gallery of Portraits*, 400.

13. VENUS VINCITRICE. *Statue.* Life size.

This is a version of the Greek subject. She holds the apple. (See No. 132, and No. 217.)

14. FLORA. *Statue.* Small life size.

Half-draped, crowned with roses, and stepping forward with a rose in her hand. Classical.

15. CUPID DISGUISED AS A SHEPHERD-BOY. *Statue.*
Life size.

Charming for its elegance, archness, and simplicity. The original marble was executed for the hereditary Grand Duke of Russia; again for the late Sir Robert Peel; and it has since been repeated by the artist at least seven times. Classical, with a touch of modern sentiment.

16. A WOUNDED AMAZON. *Statue.* Larger than life.

The Amazons were a race of warlike women, who are said to have lived in the neighbourhood of Mount Caucasus in Asia Minor, and admitted no men into their society; when threatened or oppressed, they defended themselves valiantly, and even invaded in their turn the nations around them, and were often victorious. They were governed by a queen, and founded some of the most famous cities of Asia Minor; among others, Smyrna and Ephesus. The Amazons figure conspicuously in Greek poetry and art. They are always represented with the Phrygian bonnet, proper to the inhabitants of Asia Minor, and the short tunic. There is a beautiful antique statue of a wounded and dying Amazon in the collection of Lord Lansdowne. This before us is a different version—the wound is not mortal. The idea of the attitude was taken from nature.

There is an Amazon in the Court of Greek Sculpture, which the observer will do well to compare with this. Classical style, with great originality, simplicity, and beauty in the conception.

17. NARCISSUS. *Statue.* Small life size.

The beautiful Thespian youth, who fell in love with the reflection of his own form in a fountain, fancying it the nymph of the stream. He is here represented as seated, and bending over the liquid mirror in contemplation of himself. Classical.

18. AURORA. *Statue.* Life size.

Eos, the Goddess of the Dawn, is here represented as the Dispenser of Dew, winged, as is usual in Greek art, and crowned with the morning star; she bears a vase in her right hand, and another vase is gracefully sustained by the left, and thus she steps forward as just risen from the waves which are at her feet. The original marble was executed for Mr. Henry Sandbach, who married a grand-daughter of Roscoe.

19. VENUS AND CUPID. *Group.* Life size.

Venus is half kneeling on the ground; Love, standing, fondly caresses his mother. Classical.

20. THE HUNTER. *Statue.* Life size.

This fine statue represents a young Greek hunter restraining his dog in a leash. The original marble, executed for the Earl of Yarborough, was in the Great Exhibition of 1851. Nude figure; classical style.

“So stands the youthful hunter, marble life;
 In classic beauty true and true to nature:
 He like the conqueror of the Python looks
 Beyond himself, on to his victory,
 Not won, like the bright god's, but yet to come,
 And to his eye approaching. At his feet
 See, eager for the chase with muscle strained
 Against the arm that curbs him, the keen hound
 In sight of prey, arrested as he springs!”

MRS. HENRY SANDBACH.

21. PSYCHE BORNE BY THE ZEPHYRS. *Group.*

When young Psyche was exposed on a mountain to be devoured, as she supposed, by some evil demon, the Zephyrs, by command of Cupid, lift her up and bear her from the precipice, down into the Valley of Bliss; she, with a soft, innocent, half childish fear, trusts herself to their sustaining arms. This beautiful airy group was an early work of the artist, and the first that brought him into notice; it was modelled in the year 1821, and first executed in marble for Sir George Beaumont; it has since been repeated for the Hereditary Grand Duke of Russia, and Prince Torlonia, the Roman banker. Classical subject; poetical and original in treatment.

22. HYLAS AND THE NYMPHS. *Group*. Life size.

Hylas was a beautiful youth, who being sent by Hercules to fetch water from a fountain, so attracted the admiration of the Naiads (the nymphs of the stream), that they seized him, drew him down to the depths below, and he was never seen more. The original marble is in the Vernon Gallery. Classical style.

23. CUPID WITH A BUTTERFLY. *Statue*. Life size.

Cupid standing, holds a butterfly in one hand, and is in act to draw an arrow from his quiver, with which to transfix it. This subject may have been suggested by the myth of Psyche, whose emblem was the butterfly; but the statue properly represents Eros—divine love, and the butterfly is here the spirit, the human soul. The original marble was executed for Lord Selsea, and duplicates are in possession of Mr. Richard Yates and Mr. Holford. The artist himself considers this eminently beautiful statue as his finest work. Classical style, recalling the purest antique in the easy grace of the attitude, and the exquisite modelling of the forms.

24. CUPID AND PSYCHE. *Bas-relief*.

Psyche, reclining on a couch, while Cupid seated at her side, sustains her in a tender attitude. He is supposed to be unseen by her, and from the soft melancholy in her face, she appears to complain that he will not reveal himself. The original marble was executed for the Queen. Classical style.

25. VENUS AND CUPID. *Bas-relief*.

The mother-goddess is seated, and Love, climbing on her knee, is caressing her. Classical style.

26. THE HOURS LEAD FORTH THE HORSES OF THE SUN. *Bas-relief*.

According to the beautiful Greek myth, the Hours (Horæ) were three sisters, Olympian divinities, daughters and ministers of Zeus; they presided over the seasons; it was their duty to guard the gates of Olympus, and to harness the divine horses to the chariot of Helios, (the sun) and to attend him in his course. This elegant group, which seems to float through æther, was executed in marble for Lord Fitzwilliam. Classical style.

27. PHAETON. *Bas-relief*. (The companion to the above).

Phaeton, the son of Helios (Phœbus or Apollo) was so presumptuous as to request his father to allow him to drive the Chariot of the Sun across the heavens for one day. The god, having bound himself by an oath, was obliged to yield. The youth, too weak to guide the celestial coursers, had nearly set the earth on fire, when Zeus struck him down with his thunderbolt, and he fell from the skies into the river Eridanus. The story, told at full length by Ovid,

has always been considered symbolical of rash ambition, and is a frequent subject of art.

“Meanwhile the restless horses neighed aloud,
Breathing out fire and pawing where they stood,
They spring together out, and swiftly bear
Th’ amazed youth, through clouds and yielding air.
With winged speed outstrip the eastern wind,
And leave the breezes of the morn behind.”

28. **JOCASTA AND HER SONS.** *Bas-relief.*

Eteocles, the son of Œdipus, having obtained possession of the throne of Thebes, deprived his brother Polynices of his just share of the kingdom, who, thereupon, fled, and, obtaining assistance from Argos, came up against Thebes with a large army. Jocasta, the mother of the two princes, with great difficulty obtained a truce and a meeting, and tried to reconcile her sons, but, from the violent and vengeful nature of Eteocles, failed in her endeavours. The two brothers afterwards slew each other in single combat. The scene which is taken from Euripides, is represented with true classical grace and simplicity.

29. **WILLIAM HUSKISSON.** *Statue.* Life size.

This statue of the great and lamented statesman who first opened the way to “free trade,” was executed by Gibson, in 1847, and presented to the city of Liverpool, in bronze, and to the London Royal Exchange, in marble, by Mrs. Huskisson, the widow of the statesman. A portrait statue, in the classical style.

30. **GRAZIA.** (THE ROMAN MODEL, A CAPUAN GIRL). *Bust.*

This is the head of an Italian woman, a native of Capua, whose extraordinary and peculiar style of beauty, rendered her for many years a favourite model for the artists at Rome, particularly in those subjects which required a proud and stern expression; the features have all that regularity and ideal grandeur which we see in the Roman goddesses. The neck and shoulders are not in harmony with the head, and appear to belong to another woman of a different character.

JOHN HANCOCK was born at Fulham; he has pursued his art in London, has never visited Italy, and has studied under no master. His productions are distinguished by grace and originality of treatment.

31. **BEATRICE.** *Statue.* Small life size.

Beatrice Portinari, daughter of a noble Florentine, the young girl with whom Dante was in love in his early youth, and whom he has immortalised in his great poem, by making her the personification

of beauty, wisdom, and piety, and the presiding genius who at length conducts him to Paradise. The conception of the figure as she stands now before us, is taken from a passage in the *Purgatorio*, (canto xxx.) ; Dante meets on the other side of Lethe, an allegorical procession representing the triumph of Faith, closed by the appearance of Beatrice ; he throws himself on his knees before her in tears and trembling ; she reveals herself to him, reproving him gently for his past errors. Her speech begins with the line happily chosen as the inscription on the pedestal,—

“*Guardami ben ; io son, io son, Beatrice !*”
Look on me well ; I am—I am Beatrice !

But the sculptor has with a true feeling and judgment in his art, *generalised* the idea ; so that this statue does not so much represent a particular moment or action, as it expresses a conception of character. The original model was in the Great Exhibition of 1851, and has since been executed in marble for Miss Burdett Coutts.

Two small *bas-reliefs*—the first representing—

32. CHRIST'S ENTRY INTO JERUSALEM.

The second—

33. THE PROCESSION TO CALVARY.

Exhibited in 1849, and executed in bronze for the Art Union of London.

T. E. JONES.

33*. CHILDREN WITH A PONY AND A HOUND. *Small Group.*

JOHN LAWLOR, born in Dublin, and studied under Smith, an Irish sculptor of some reputation. He has never been in Italy, and carries on his profession in London.

34. THE EMIGRANT. *Statue.* Small life size.

A young girl, leaning against part of a mast, with rope and pulley, (which express the ship) seems to gaze with a melancholy air towards the receding shore. This figure, which belongs to the romantic style of sculpture, will speak home to many hearts at this time.

35. TWO BOYS WRESTLING. *Group.*

The two boys are contending for a bird caught in a snare and lying at their feet ; the sentiment appears to be, that one boy wishes to set the bird free, and the other to keep it or kill it, which is discriminated by the expression in the two faces. Picturesque treatment.

36. A BATHING NYMPH. *Statue.* Small life size.

She is seated, undraped, on the edge of a fountain. The model of this elegant figure gained a prize medal in the Great Exhibition of 1851; but it remains in the artist's studio, and has not yet been executed in marble. Classical style.

JAMES LEGREW, born at Caterham, in Surrey; a pupil of Sir Francis Chantrey.

37. SAMSON. *Colossal Statue.*

He stands, in the act of bursting his bonds. This statue is intended as a model of the athletic form in violent exertion. It is a fault that while the size and proportions suppose height and distance, the attitude is so contrived as almost to prevent the head and features from being seen. Exhibited in 1843. Sacred subject, treated in the classical heroic style.

38. MUSIDORA. *Statue.* Life size.

Preparing to bathe, she looks up alarmed and listening. The subject is from a well-known passage in "Thomson's Seasons." Exhibited in 1850.

39. MURDER OF THE INNOCENTS. *Group.* Life size.

The story is expressed here very simply by a single group: a mother holding her dead child and looking up, as appealing to heaven. The conception is pathetic, but there is nothing to identify the especial story. Exhibited in 1851. Sacred subject.

J. G. LOUGH, born at Greenhead, in Northumberland, began by studying from the Elgin marbles; then went to Italy in 1843, where he remained for four years, but has not studied under any master.

40. MILO. *Colossal Statue.*

Milo (or Milon) of Crotona, was a wrestler, celebrated for his gigantic form and great bodily strength, and not less for his tragical death. He had been six times crowned as conqueror in the Olympic, and as many times in the Pythian games; and on one occasion had carried off a bull upon his shoulders. On a certain occasion, passing through a forest, he saw a tree which had been partially split by the woodcutters, and attempting to rend it farther with his fist, it closed upon his hand; and thus caught, and unable either to escape or defend himself, he was held fast until devoured by the wolves. This is a subject often repeated in sculpture, as it gives an opportunity of displaying the figure fixed in position, yet in violent muscular action; but it is painful in sentiment, because of the

hopelessness of the struggle. The original marble was executed for the late Duke of Wellington. See (No. 101) another conception of the same subject by Falconnet, where Milo has been thrown to the earth and is attacked by a lion. Another famous Milo (No. 117) is the statue by Puget, in the Louvre. But the conception by Lough is far superior in statuesque simplicity and truth.

41. SATAN. *Colossal Statue. Seated.*

If the wings were taken from this statue, the bulky form would convey the idea of a Hercules in repose, or a Milo of Crotona. Milton's Satan, though fallen, is still an angel, "nothing less than the arch-angel ruined." His might is not corporeal, but spiritual. It is the union of amazing intellect and beauty and ethereal grace, with ambition, cunning, hatred, envy and despair, which make him such a poetical creation, and therefore a fit subject for art. This statue, though displaying the artist's knowledge of form, cannot be said to be *poetically* treated.

42. ARIEL. *Statue. Small life size.*

The marble is in the possession of the Duke of Sutherland.

43. TITANIA. *Statue. Small life size.*

44. PUCK. *Statue.*

These two form part of a series of figures from Shakspeare, in the picturesque style. Executed in marble for Sir Matthew White Ridley, Bart.

44.* DAVID. *Statue. Life size.*

Modelled in 1829. The original marble is in the possession of Earl Grey, at Howick.

45. APOTHEOSIS OF SHAKSPEARE. *Bas-relief.*

Intended for a frieze to ornament a gallery in which are placed several statues taken from Shakspeare's works. The centre represents Shakspeare glorified. On the right the drama of Macbeth is represented by a succession of groups, 1. the three witches meet Macbeth and Banquo; 2. Macbeth after the commission of the murder; 3. Lady Macbeth walking in her sleep; 4. Birnam Wood removed to Dunsinane; 5. Death of Macbeth. Macduff crowned by victory; 6. the three witches and Hecate. On the left the play of the Tempest is represented by a succession of groups,—1. Caliban; Ariel; 2. Prospero; Miranda asleep; 3. the shipwrecked mariners; 4. the sleeping King, with the conspirators and Gonsalez; 5. Ferdinand and Miranda, with Prospero; 6. the Masque of Ceres and Iris. Picturesque style. Executed for Sir Matthew White Ridley, Bart.

46. THE MOURNERS. *Group.* Life size.

A dead warrior lying on the earth is mourned over by a desolate female figure. His horse stands by with head drooping. Picturesque style.

LAURENCE MACDONALD, a Scotchman by birth, has long been settled at Rome, and has attained to great eminence in his profession; he is particularly celebrated for his busts, of which there are many fine examples in the Portrait Gallery here.

47. ANDROMEDA. *Statue.* Life size.

She was the daughter of Cepheus, King of Ethiopia; her mother Cassiope boasted that her beauty surpassed that of the Nereids, for which contempt the Nereids, offended, prevailed on Poseidon (Neptune) to send an inundation, and a sea-monster, to ravage the country. The oracle, having been consulted, replied, that these calamities should cease if Andromeda were delivered to the monster, and Cepheus was obliged to yield to the wishes of his people. She was accordingly chained to a rock on the shore, and would have been devoured if Perseus had not rescued her. Mounted on his winged horse he slew the sea monster, and afterwards claimed Andromeda for his bride. The scene of this story is by some authors placed near Joppa, on the coast of Phœnicia; it was a favourite theme with the Greek poets and artists; and as it gives the opportunity of displaying the undraped female form in many varieties of attitude, with the association of a well-known pathetic story, it has often been repeated in modern times. This is a felicitous version. The original marble was executed for the Marquess of Abercorn. Classical style.

48. ULYSSES. *Statue.* Heroic size.

Ulysses recognised by his dog Argus. The King of Ithaca, so distinguished by his wisdom and exploits in the Trojan war, was condemned, by the enmity of Venus, to many years of trials and wandering before he reached his native shore; and his adventures form the subject of Homer's second great poem, the *Odyssey*. It is there related that Ulysses, on returning to Ithaca, in the disguise of a beggar, passed unheeded and unknown to all except his old and faithful dog Argus:—

“He knew his lord, he knew and strove to meet;
Soft pity touched the mighty master's soul,
Adown his cheek a tear unbidden stole,
Stole unperceived.”—*Odyssey*, B. xvii.

This is a very fine statue, in the classical style, remarkable for dignity and pathos, and for a far deeper sentiment in the features than is usual in genuine Greek art; this is owing, perhaps, to Macdonald's experience in rendering countenance. The original marble was executed for Sir Arthur Brooke.

WILLIAM CALDER MARSHALL, R.A., and A.R.S.A., was born at Edinburgh; he studied his art under Chantrey and Baily, was at Rome in 1836-7-8, and has since pursued his art in London with deserved and increasing celebrity. He has produced many works remarkable for poetical grace and purity of feeling. He is one of the three sculptors employed in the House of Lords, for which he has executed the statues of the two Chancellors, Lord Clarendon and Lord Somers; also the statue of Sir Robert Peel, in bronze, for Manchester.

49. THE FIRST WHISPER OF LOVE. *Group*. Life size.

This is *perhaps* intended for Cupid and the nymph Eucharis. He hides his bow behind him with the right hand, while with the left he removes her tresses, and she bends down, half yielding, half fearful, to listen to his whispered tones. Classical, with something of modern sentiment in the conception.

50. A DANCING GIRL. *Statue*. Small life size.

The figure is represented in repose, and is particularly graceful and easy; she holds a tambourine in the left hand, and in the right hand, which rests on the stem of a tree, she holds a garland. This statue should be compared with Canova's conception of the same subject, No. 137. With equal elegance, the one before us has far more of nature, simplicity, and quietude. She is resting, while Canova's dancer is only pausing. This statue was executed in marble, for the London Art Union, and exhibited in 1848. It has been reproduced, of a small size, in Parian, and forms an exquisite ornamental statuette. Classical style.

51. SABRINA. *Statue*. Small life size.

The subject is from Milton's "Comus." Sabrina (the nymph of the river Severn), is seated, listening to the invocation of the Attendant Spirit:—

" Sabrina fair,
Listen where thou art sitting
Under the glassy, cool, translucent wave,
In twisted braids of lilies knitting
The loose train of thy amber-dropping hair :
Listen for dear honour's sake,
Goddess of the silver lake ;
Listen, and save !"

This charming figure, beautiful in itself, and beautiful from its association with one of the greatest of our poets, has become extremely popular from the small copies in Parian which have found their way even to the antipodes. I am almost ashamed to add that the original marble still remains in the studio of the sculptor. Poetical style.

52. ZEPHYR AND AURORA. *Group*. Life size.

Zephyr leading forth Aurora (Eos, or the Dawn,) half sustains her with his circling arm, while the goddess, crowned with the morning star, and holding flowers in her hand, seems in the act of descending from the skies. A very beautiful and poetical composition. Classical style, verging on the picturesque.

53. THE POET CHAUCER. *Statue*. Life size. Standing.

Geoffrey Chaucer, the author of the Canterbury Tales, lived in the time of Edward III., and died in 1400. He is here represented in the dress of his time, holding a pen and book, and inkhorn. (See the Gallery of Portraits, No. 406).

EDGAR GEORGE PAPWORTH, Jun., studied under E. H. Baily, R.A., and received the Royal Academy gold medal for the best original group in sculpture in 1853.

54. A NYMPH OF DIANA. *Statue*.

Seated and looking down upon her dog.

J. RICHARDSON.

55. MERCURY. *Statue*. Seated figure, life size. Presented by the sculptor.

LOUIS ROUBILLIAC was a Frenchman by birth, but as he lived, worked, and died in England, adopted it as his country, and is never reckoned among the French sculptors, I place him here. He was born at Lyons, about 1695, came to London, in 1720, a poor friendless boy, and began by working as a journeyman stone-cutter; from this position he raised himself to celebrity, and was, as Allan Cunningham emphatically styles him, "a genius and a gentleman." The first work which gave him reputation was his statue of Handel. His *chef d'œuvre* is the statue of Sir Isaac Newton holding the prism, in the Library, at Cambridge. Everything Roubilliac did was full of life and vigour, but in the most exaggerated bad taste, theatrical in action, often incorrect in form, and the draperies heavy, angular, and fluttering in the wind. His busts are excellent. He died in 1762.

56. SHAKESPEARE. *Statue*. Life size.

The original marble was executed for Garrick about the year 1758, and now stands in the vestibule of Drury Lane Theatre. It is said that

when Roubilliac was considering in what position he should represent the great English poet, Garrick threw himself into an attitude which he thought poetical and Shakesperian; and thus the most gifted of mortal men stands before us here, *trying* to look elegant and inspired! Portrait statue; picturesque and artificial. Compare with Bell's statue, No. 9.

B. E. SPENCE, born at Liverpool about 1825; studied at Rome under Gibson. He has successfully treated several subjects taken from our own poets, two of which are here exhibited; a third, Ophelia, we have not seen.

57. LAVINIA. *Statue.* Life size.

This is "the lovely young Lavinia" of Thomson's Seasons, whose story is so familiar to us. She is represented as a gleaner looking down modestly, and holding in her hand a few ears of wheat. The moment chosen seems to be that where she stands before Palemon. Poetical style. This statue was executed in marble for Mr. S. Holmes of Liverpool.

58. HIGHLAND MARY. *Statue.* Life size.

This statue represents that beautiful Highland girl whom Burns loved and immortalised. She holds in one hand a book, perhaps the poems of her lover; the other holds her plaid, which is partly thrown over her head. The whole figure is expressive of that modesty and simplicity which we have associated with the character. Poetical and picturesque style.

59. FLORA. *Statue.* Life size.

The Goddess of flowers (who was not a Greek, but a Roman divinity), is here represented crowned with flowers, holding a garland in both hands, and stepping forwards. Classical.

WILLIAM THEED, born in London, studied for five years as a pupil of E. H. Baily, R.A.: he then repaired to Rome, where he practised his art with deserved reputation and success for twenty-two years, assisted by the friendship and advice of Thorwaldsen and Gibson. The artist has now fixed his residence in London.

60. NARCISSUS. *Statue.* Life size.

Narcissus was a beautiful youth of Thespiis in Bœotia, who, according to the Greek story, fell in love with his own face reflected in a fountain (mistaking it for that of a Naiad), and pining to death, was changed into the flower which bears his name. He is here represented standing, leaning on his hunting-spear, and gazing into

the stream. The original marble was executed at Rome for the Queen, and is now at Osborne. Classical. (See No, 17.)

61. PSYCHE. *Statue.* Small life size.

She stands in a pensive attitude holding the bow of Cupid. Executed in marble at Rome, for the Queen, and now at Osborne. Classical.

62. HUMPHREY CHETHAM. *Statue.* Larger than life.

“The figure of Chetham is in an easy sitting attitude, with a scroll of paper in the right hand; and the head, which is characterised by considerable expression, has been copied from a well-authenticated portrait on panel. The costume is that of the Seventeenth century, and at the foot of the pedestal is a boy in the dress worn by those who receive their education in the school.

“Humphrey Chetham was the greatest benefactor of his time to the town of Manchester. He was born in 1586, being the third son of Henry Chetham, of Crumpsall, gentleman; and is described by Fuller, in his ‘History of the Worthies of England,’ as ‘dealing in Manchester commodities sent up to London, and signally improving himself in piety and outward prosperity. He was a diligent reader of the Scriptures, and of the works of sound Divines, and a respecter of such ministers which he accounted truly godly, upright, sober, discreet, and sincere. He was made high sheriff of the county of Lancaster in 1635, and discharged the place with so great honour, that very good gentlemen did wear his cloth at the assize to testify their unfeigned affection to him.’

“This admirable man founded a school for forty boys; and bequeathed 1000*l.* for the purchase of a library, and for the use of all who wished to improve themselves by reading. The value of the property bequeathed for these purposes has now so much increased as to be sufficient to educate, maintain, and clothe 100 boys; and the library which was thus begun contains, at the present time, more than 23,000 volumes of the best works in Theology, History, Greek and Miscellaneous Literature.

“The magnificent Statue now before us is the pious gift of one who, in early life, was a recipient of Chetham’s bounty; and who, after vainly endeavouring to enlist others who had been in like manner benefited, in the work of erecting a suitable memorial in honour of their benefactor, at length determined to undertake the whole himself. It would be but justice to the high motives of this gentleman, as well as gratifying to the public, if more were known respecting him than we are able to communicate; but his name is kept secret, and must remain so for some length of time.”

FREDERICK THRUPP. (We have not been favoured with any particulars relative to this sculptor.)

63. A BOY WITH A BUTTERFLY. *Statue.* Life size.

He kneels upon one knee, about to seize the winged creature which has settled on the ground. Suppose this subject treated with more of the classical spirit, it would suggest the idea of Eros about to raise Psyche (the soul), from the earth.

SIR RICHARD WESTMACOTT, R.A., D.C.L., born in London; went to Italy in 1792; studied for some time under Canova; succeeded Flaxman as professor of Sculpture in the Royal Academy in 1827.

64. PSYCHE. *Statue.* Small life size.

The original marble is in the gallery of the Duke of Bedford, at Woburn Abbey.

65. A YOUNG NYMPH. *Statue.* Small life size.

She is in the act of unclasping her zone. The original marble is in the possession of the Earl of Carlisle.

RICHARD WESTMACOTT, JUN., R.A., born in London; went to Italy in 1820, and studied there for six years, but not under any master.

66. A FAUN WITH CYMBALS. *Statue.* Life size.

Seated figure; the statue in marble was executed for the Duke of Devonshire.

67. AN ANGEL WATCHING. *Statue.* Life size.

Part of a large monumental composition. The original marble of this grand and simple figure was executed for Lord Ashburton. Sacred subject.

67.* DAVID. *Statue.* Life size.

As conqueror of Goliah.

68. VENUS AND CUPID. *Group.* Life size.

Venus carries her mischievous son on her back slung in her girdle.

69. VENUS INSTRUCTING CUPID. *Bas-relief.*

Venus instructs Cupid to take on himself the form and features of the boy Ascanius, and in this disguise to fire the heart of Dido with an unconquerable love for Æneas.

70. VENUS AND ASCANIUS. *Bas-relief.*

The goddess then takes up Ascanius, conveys him, sleeping, to her Idalian bowers, and keeps him there till Love has accomplished the

purposed fraud. Ascanius wears the Phrygian cap proper to those who inhabited the plains of Troy.

Both subjects are taken from Virgil (*Æneid*. b. i., 935), and form a pair. They were executed in marble for the Earl of Ellesmere. Classical style.

71. "GO AND SIN NO MORE." *Bas-relief.*

The subject is taken from John viii., 11. Sacred subject.

72. PAOLO AND FRANCESCA. *Bas-relief.*

The subject is taken from the fifth canto of Dante's *Inferno*, where Paolo Malatesta, and Francesca di Rimini, who had sinned together, are swept along in the region of eternal woe by a perpetual whirlwind,—

"No hope to them can ever comfort bring,
Either of rest or lesser punishment."

This bas-relief was executed in marble for the Marquess of Lansdowne.

RICHARD WYATT, born in 1795, in London. He studied first under the statuary, Rossi; in 1821 went to Paris and studied for a short time under Bosio. He then proceeded to Rome, and placed himself under the direction of Canova; here he found Gibson, and a close friendship took place between them, which no rivalry afterwards disturbed. Wyatt continued to reside at Rome for nearly thirty years, devoted to his art, living a life of tranquil retirement, and working from early morning till late at night. His character as a man was gentle and amiable; he died of a sudden attack in May, 1850. Several of his works were in the Great Exhibition of 1851, and the prize of sculpture was, on that occasion, adjudged to him, though dead. His great merit consists in the treatment of the female figure; in softness and finish of execution he nearly equals Pradier, and in purity and delicacy of sentiment far excels him. All his works are classical in subject and conception, with a touch of modern sentiment and feeling in the treatment.

73. INO AND BACCHUS. *Group.* Life size.

She is seated, and the boy-god, who has flung himself against her knee, is looking up in her face. Clusters of grapes are near them. When Bacchus lost his mother Semele, he was confided by Zeus (Jove) to the care of Ino, his aunt, who nursed him tenderly, and fed him with grapes; after her death Ino was rendered immortal by her divine nursling, and worshipped as a sea-nymph under the name of Leucothea. Another treatment of this subject may be remembered in the beautiful group by Foley. Classical.

74. CUPID AND THE NYMPH EUCHARIS.

The subject is from Fenelon's Telemachus. Cupid is sent by Venus to inspire with love the nymphs of Calypso. Eucharis, seated, appears to listen to his beguiling words.

75. A NYMPH. *Statue.* Small life size.

She sustains her drapery with both hands, the upper portion of the figure being undraped. Classical.

76. A NYMPH ENTERING THE BATH. Small life size.

She is drawing the drapery from her left arm, holding in her left hand the girdle she has just unclosed; she looks down, contemplating the stream at her feet; behind her (and serving to sustain the figure), is a vase, which is the appropriate accessory. Exceedingly elegant in conception and treatment. The original marble was executed for Lord Charles Townshend. At the sale of Lord Charles Townshend's effects, in May 1854, this beautiful statue was sold for 410 guineas, and is said to have passed into the possession of Baron Rothschild. Classical style.

77. A NYMPH ABOUT TO BATHE. *Statue.* Life size.

The same subject as the preceding, but differently treated. She, also, sustains her drapery, and steps forward, just touching the water with her left foot. Classical.

78. A HUNTRESS. *Statue.* Life size.

Probably one of the attendants on Diana, the divine huntress; she holds in one hand a leveret, in the other a bow; a beautiful and animated conception, both in the face and the movement. Classical.

79. A NYMPH OF DIANA.

She holds a leveret in her left hand; with her right she repels a greyhound. The marble statue was exhibited in 1850. The subject is classical, but the attempt to give texture (as here of the hide of the dog and the leveret), makes the treatment verge on the picturesque.

80. ZEPHYR WOOING FLORA. *Group.* Life size.81. A SHEPHERDESS WITH A KID. *Statue.* Small life size.

She is seated, holding flowers with her right hand, while with the left she repels a kid, which is climbing to her knee to reach them.

82. PENELOPE. *Statue.* Small life size. Standing.

She stands looking down at the dog Argus; the right hand sorrowfully pressed to her heart; in the left she holds the bow of Ulysses.

The passage of the *Odyssey* which suggested this fine statue is to be found in Book xxi., where Penelope, still grieving over the absence of her heroic husband, but beset by dangers, proposes to her suitors to bestow her hand on him who should send a shaft from the bow of Ulysses through twelve rings in succession. Classical style. Very beautiful and antique in conception, with all the repose, and perhaps more of sentiment than the Greek artists would have given. This statue was executed in marble for the Queen, and is now in the private apartments of Windsor Castle.

FRENCH SCULPTURE.

* * *The names of the artists are placed alphabetically.*

CHRISTOPHE-GABRIEL ALLEGRAIN, born at Paris, 1710; the time in which he flourished (the reign of Louis XV.) was an age of the most depraved taste in art, when the works of Pigalle were supposed to vie with those of Phidias. Allegrain was patronised by Madame Du Barry; he died in 1795.

83. VENUS AT THE BATH. *Statue.* Life size.

Seated figure, almost undraped; a very perfect example of what we call *French* grace, in the *Louis Quinze* style: dated 1767. From the Gallery of Modern Sculpture in the Louvre, at Paris.

AUGUSTE BARRÉ, of Paris.

83*. BACCHANTE. *Statue.* Life size.

She is crowned with ivy; the panther, sacred to Bacchus, is at her side. The attitude and the air of the head express a mixture of languor and inebriety. A classical subject, neither in a classical nor a pure style of art.

FRANCIS JOSEPH BOSIO, born at Monaco in 1769, studied at Paris in the atelier of Pajou, and has since practised his art there, patronised and employed by Napoleon, and, after the restoration, by Louis XVIII; Member of the Legion of Honour; Knight of the order of St.-Michel, and Baron. He died in 1846, and has left scholars who have attained a high reputation.

84. THE NYMPH SALMACIS. *Statue.* Small life size.

She was the presiding nymph of a fountain near Halicarnassus in Caria, which had the property of rendering weak and effeminate all who drank of its waters. She is here seated on the ground; the attitude is ungraceful and unmeaning: the face and features bad. This statue, which ranks as a masterpiece of the artist, gives no high idea of his power. The original in marble was in the Exposition of 1824; it was purchased by the French government, and placed in the gallery of the Luxembourg, at Paris. A classical subject; style conventional and poor.

PIERRE CARTELIER, born at Paris 1757, died there in 1831. A sculptor of great reputation in his own country. By him are the bas-reliefs on the triumphal arch in the Place du Carrousel, and the statue of Minerva, in the gallery at Versailles, is considered his master-piece.

85. MODESTY. *Statue.* Life size.

A female figure standing, and about to wrap her drapery round her, as if offended by intrusion; a tortoise shrinking into its shell is at her feet, which completes the idea. The original statue was executed in marble for the Empress Josephine, and stood in her boudoir at Malmaison. Classical, but rather rather too sentimental in style.

ANTOINE-DENIS CHAUDET, born at Paris in 1736, died in 1810. He commenced his career as a painter; afterwards became a distinguished sculptor, and was much patronised by Napoleon, for whom he designed the greater number of the series of the "Napoleon medals," and the bronze statue, which once stood on the summit of the column in the Place Vendôme, afterwards pulled down with ignominy, and the fragments used up to cast the bronze of Henry IV. At the period of Napoleon's marriage he was summoned to Compeigne, to model a bust of the new empress, Marie-Louise; on presenting himself, he found a rival sculptor already employed on the task, which had such an effect upon him that he died a few days afterwards.

86. CUPID. *Statue.* Life size.

Cupid with a butterfly (the emblem of Psyche or the Soul); he kneels on one knee, and while seizing the butterfly with one hand, presents a flower to attract it with the other; a fanciful treatment of one of the thousand variations on the myth of Cupid and Psyche. Classical.

87. CYPARISSUS. *Statue.* Life size.

This was a beautiful youth, the son of Telephus, who having by accident killed the favourite stag of Apollo, of which he had the care, was seized with such excessive grief that he pined away, and was changed into a cypress. The original marble is in the Louvre, at Paris. Classical style, but feeble.

88. A DOG.

Lying on the ground and watching with ears erect. The original marble is in the Luxembourg gallery.

89. CASIMER PÉRIER. *Medallion.*

(See the Gallery of Portraits No. 291).

CLAUDE-MICHEL CLODION, born at Nancy, in France, in 1745, died at Paris in 1814. He executed a great number of small ornamental works, remarkable for grace and what the French call *verve*, but not in a pure or classical taste; and one large group, a family about to be destroyed by the flood, which has great merit, and is now in the gallery of the Luxembourg at Paris.*

90. A BACCHANTE. *Statue.* Small life size.

She bears a little satyr on her shoulder. A classical subject in the picturesque style.

ANTOINE-LAURENT DANTAN, born at St. Cloud, near Paris, studied under Bosio, and obtained the first prize of the Academy, ("*Le Grand Prix de Rome*") in 1828. This Dantan must not be confounded with another Dantan, who is a caricaturist in sculpture.

91. A NEAPOLITAN GIRL. *Statue.* Life size.

She is listening to the sound of her tambourine. An elegant statue, in the picturesque style.

92. ADMIRAL DUQUESNE. *Colossal Statue.*

For an account of this French naval hero, see Portrait Gallery, No. 265. He is here represented standing in the gorgeous costume of his time, (that of Louis XIV.) with cannon and cannon-balls at his feet. The statue has been cast in bronze for his native town, Dieppe. Monumental picturesque style.

* By this sculptor are two small groups of Centaurs and Bacchante, modelled in terra-cotta, and wonderful for vigour and spirit, in the picturesque style; now on view at Marlborough House.

JOSEPH DEBAY, a pupil of Chaudet, and at present living at Paris.

93. THE THREE FATES. *Group*. Larger than life.

The Three Fates (Les Parques; in Latin, *Parcæ*; in Greek, *Moirai*), ancient Greek divinities, who presided over the duration and destinies of human existence—birth, life, and death. Sometimes the poets describe them as three stern, hideous old women (thus Michael Angelo has painted them); but in general they are represented as three virgins, ever young, and severely beautiful, whom the gods have commissioned to spin out the existence of man. In the group before us, Clotho, in the centre, spins the thread; Lachesis, seated, holds the globe (horoscope), and near her is the urn from which Zeus distributes the various destinies of mortals; on the left of Clotho sits Atropos, with a pair of shears to sever the thread of existence. She has the winged thunderbolt on her head, and figures as Nemesis. On the pedestal, twenty-four figures, floating hand-in-hand, represent the circle of human existence. Classical subject; and clever, academical treatment.

JEAN BAPTISTE JOSEPH DEBAY, born at Nantes, studied under his father, Joseph Debay, gained the first prize of the Academy, called the "*Prix de Rome*," in 1829, and the cross of the Legion of Honour in 1851.

94. THE CHASE. *Group*. Life size.

Called also the Deer-Slayer. The hunter has seized the stag at bay, by the horns, and with the other grasps his sword: a hound has seized the animal by the ear. A fine spirited group, in the picturesque style. Intended to be cast in bronze, for which it is especially adopted.

95. MODESTY AND LOVE. *Group*. Life size.

AUGUSTE DEBAY.—The younger son of Joseph Debay. He studied first as a painter under Gros, but has since become a sculptor.

96. THE FIRST CRADLE. (*Le premier Berceau*). *Group*. Life size.

Eve, our general mother, holds on her knees, and encircled in her arms, her two sons, Cain and Abel, who slumber with their arms entwined in each other. The heads of the two children are well discriminated in character. Cain seems to frown in his sleep; Abel, has the soft pure lineaments which the early painters gave to the heads of the infant Christ. Eve, bending thoughtfully and fondly over them seems to anticipate their future fate. A group of extraordinary talent and power, both in conception and treatment. The form of Eve has all the amplitude and vigour which ought to characterise

the first parent ; and thus Michael Angelo has represented her. On the pedestal are three small bas-reliefs, from the history of the two brothers. The original marble of this fine group was in the Great Exhibition of 1851, and attracted much attention. I am unable to say into whose possession it has passed. Sacred subject.

LOUIS DESPREZ, born at Paris, a pupil of Bosio. He was sent to Rome with the Great Prize, in 1826. He is principally distinguished for his busts and portrait statues.

97. L'INGENUITÉ. *Statue.* (Simplicity.)

The idea is expressed here by the figure of a very young girl, kneeling on one knee, and looking with curiosity at a snail, while timidly touching its horns. This statue gained the prize medal for sculpture in 1843.

FRANCESCO DURET is the son of a sculptor. He was born in Spain about 1806, studied under Bosio, and was sent to Rome with the first prize in 1824. He is a man of great genius, and has executed many works in his own country, distinguished by their elegance and by a certain originality of treatment.

98. A NEAPOLITAN DANCER. *Statue.* Small life size.

He is dancing the Tarantella. The original model was exhibited in the Salon of 1833, with very general applause. It has since been purchased by the government, and cast in bronze for the gallery of the Luxembourg, at Paris. A statue in the picturesque style, full of nature, life and spirit.

99. A NEAPOLITAN IMPROVISATORE. *Statue.* Life size.

Crowned with vine leaves, and with a tub of grapes at his side, he holds a guitar, and seems to be reciting for the amusement of the villagers. Full of life and expression, and admirably executed, in the picturesque style.

ANTOINE ETEX, born at Paris, where he studied under Pradier. He obtained the cross of the Legion of Honour in 1841. Among his works are some of the best bas-reliefs on the Arc-de-l'Etoile, at Paris.

100. CAIN. *Colossal Group.* Marble.

Cain, seated in despair, with his wife and children at his feet ; "My punishment is greater than I can bear !"

ETIENNE-AURICE FALCONET, born at Vinis, on the Lake of Geneva, in 1716. A sculptor celebrated in his time, and a man of great genius, though depraved by the taste of his age. He is eminently a picturesque sculptor. The famous colossal equestrian statue of Peter the Great, at St. Petersburg, is one of his best works, and occupied him twelve years. He died in 1791.

101. A BATHER (LA BAIGNEUSE). *Statuette.*

102. MILO OF CROTONA. *Small Group.*

Caught by the hand in the split trunk of a tree and unable to defend himself, he is devoured by a lion. This spirited group was executed in 1745 (See No. 40). It differs from the usual treatment in this, that Milo is here thrown to the ground. A classical subject; picturesque style.

C. FRAIKIN, a Belgian sculptor of high reputation, who resides at Shaerbeck, near Brussels. It is said of him that he excels in the female figure, and in the expression of life and movement, and also, "that he has the same luxurious appreciation of feminine beauty, and the same power of producing it with his chisel that Etty had with his pencil;" with regard to which, it may be remarked, that nothing could be more unfit to be transferred to sculpture than the style of Etty; and that Fraikin is as deficient in purity of taste as Canova, Pradier, and some others.

103. CUPID CRADLED IN A SHELL.

The idea of this composition seems to have been suggested by Raphael's marble of the Dead Boy and the Dolphin.

104. CUPID CAPTIVE. *Group.* Life size. Marble.

This group represents a nymph or a Venus (for the character is not well discriminated), running off with a little Cupid seated on her shoulder, whom she holds fast by one leg and a finger. The figure is almost without drapery and the grace of the attitude mannered and picturesque. The original marble was in the Great Exhibition of 1851.

105. A WOMAN OF THE CAMPAGNA OF ROME. *Ideal bust.*
Life size.

A melancholy and classical head.

106. A WOMAN OF THE RHINE. *Ideal bust.* Life size.

Crowned with vine leaves, and with a joyous expression.

These two companion ideal busts are intended, in subject, in character, and in sentiment, to contrast with each other.

WILLEM GEEFS, born in 1806; the son of a baker. He is now the first of the Belgian sculptors. His brother, Joseph Geefs, also a sculptor, executed the colossal equestrian statue of Godfrey of Bouillon, which was in the Great Exhibition of 1851.

107. PETER PAUL RUBENS. *Colossal Statue.* Bronze.

Erected to the honour of the celebrated painter in the Place Vert at Antwerp, where Rubens resided for many years of his life. This statue represents him in the dress of his time; his palette at his feet.

108. MALIBRAN. *Statue.* Life size.

Maria Garcia de Beriot, better known as Madame Malibran, the celebrated singer; next to Pasta, the most gifted lyrical actress of modern times. After a brief, but brilliant career, she died suddenly, while singing at the musical festival at Manchester, in 1836, being in her twenty-eighth year.

It has been remarked that the *pose* of this statue is not characteristic of the vivacious, impassioned singer it represents; but we must remember that it is a *monumental* and *idealised*—not a *portrait*, statue. The original marble is on her monument at Laeken, near Brussels.

109. THE LIFE OF ST. HUBERT IN A SERIES OF EIGHT BAS-RELIEFS.

St. Hubert, the patron saint of hunting, and a popular saint of the Low Countries, is supposed to have been born about the year 663. He was a nobleman of distinction in the court of king Thierry, much addicted to worldly pleasures, more especially to the chase, in which he spent the greatest part of his time without taking any thought of his salvation. On a certain day, while hunting in the forest of Ardennes, he was miraculously converted, quitted the world, and after living for some years in religious retirement, he succeeded the martyr St. Lambert, as Bishop of Maestricht; he afterwards became first Bishop of Liège. During his lifetime he was distinguished by his virtues and his charities, and extended the blessings of Christian civilisation through the wild half-heathen country round him: he is supposed to have died in the year 727.

The Church of St. Hubert in Ardennes had fallen into decay, and the shrine of the famous old Saint had disappeared, when the present King of Belgium, himself a Protestant, presented to his Roman Catholic subjects a beautiful tomb commemorating the patron Saint

of the locality. The execution of the work was confided to Willem Geefs, and the design and execution are both eminently beautiful. It consists of a sarcophagus raised on a plinth ; on the summit is the half recumbent figure of the Saint in white marble, wearing his episcopal mitre and robes. Around the sarcophagus are placed eight subjects in bas-relief, three on each side, and one at each end. We shall take them in the following order.

- A. The birth of St. Hubert and his appearance as a benefactor on earth. Angels present him, as an infant, to Religion ; the poor rejoice. Eight figures.
- B. St. Hubert hunting in the forest of Ardennes is converted by the miraculous appearance of a stag bearing a luminous cross between his antlers. An angel points the vision. The horse and two dogs complete the group.
- C. St. Hubert retires as a penitent into the depths of the forest : he is seen kneeling before a cross accompanied by angels : one of whom sings hymns of praise. Three figures.
- D. St. Hubert is ordained Bishop of Maestricht by Pope Sergius I. Ten figures.
- E. St. Hubert appears enthroned as Bishop and the father of the poor. He is healing the sick, clothing the naked, and feeding the hungry. Eleven figures.
- F. St. Hubert, attended by his clergy, removes the body of St. Lambert from Maestricht to Liège. Devout people kneel as they pass by. Eleven figures.
- G. The death of St. Hubert : he expires amongst his clergy and his people, who are weeping at his feet, while an angel tenderly kisses his hand. Ten figures.
- H. The Saint is laid in his tomb in the Cathedral at Liège. The Bishop behind is his son Floribert, who succeeded him. In the year 825, his remains were transported to the church where this beautiful monument has recently been placed. Eight figures.

These compositions are designed with much poetic feeling, and executed with great skill and delicacy, in the picturesque style of the early *Renaissance*, (the same style that we admire in the gates by Lorenzo Ghiberti in the Renaissance Court.) The figures are in different degrees of relief, those in the background being almost flat, whilst those in front are in *alto relievo*. A more classical style of art would have ill suited either the purpose or the locality.

PIERRE-FRANÇOIS-GREGOIRE GIRAUD, born in 1783, gained the Great Prize in 1806, and was sent to Rome accordingly. He has executed some fine works.

110. A DOG.

A large hound, sitting. The original marble is regarded as a chef-d'œuvre, and is now in the Louvre, at Paris.

CLAUDE-BAPTISTE-EUGENE GUILLAUME, born at Montbard (Côte-d'Or), studied at Paris under Pradier; gained the Great Prize of the Academy ("*Prix de Rome*") in 1845.

111. AN ITALIAN MOWER. *Statue*. Life size.

Well and skilfully executed, and natural and easy in the attitude. Classical style.

JEAN-ANTOINE HOUDON, born at Versailles, 1741, died at Paris, 1828. Though leaning to the affected taste of his time, Houdon was a man of genius. His most celebrated work is the well known statue of St. Bruno, in the Certosa at Rome.

112. A BATHER. *Statue*. Life size.

PIERRE JULIEN, born at Puy-en-Velai, 1731, studied at Lyons under Coustou. He went to Rome with the Great Prize, and there meditated the reform of his art, which had fallen into the lowest degradation in point of style; but he could never raise himself much above the taste of his time. One of his most charming works is the Bathing Nymph, now in the Louvre. He died in 1804.

113. AMALTHÆA. *Group*. Life size.

Seated, and at her side the she-goat. According to the Greek tradition, Amalthæa was a nymph, the daughter of Oceanus, who, when Zeus (Jupiter) was born in Crete, nursed him, and fed him with the milk of a she-goat. Zeus broke off one of the horns, and conferred on it the privilege of being always filled, according to the will of the possessor: hence the origin of the Cornucopia, or Horn of Plenty, always teeming with fruits and flowers. There is an ancient bas-relief in which Amalthæa is giving Zeus drink from a goat's horn. This group is fine, the subject classical; the treatment has life and elegance with a certain sentiment, quite French and not at all Greek. The original marble is in the gallery of the Luxembourg, at Paris.

EUGENE-LOUIS LEQUESNE, born at Paris, studied under Pradier; obtained the First Prize for sculpture in 1844, which conferred the privilege of going to Rome, with a pension. He has since produced several fine works.

114. A DANCING FAUN. *Statue*. Life size.

He stands with one foot sustained on a wine-skin. The tipsy jollity and thoroughly *animal* expression in this statue is very much in the

antique spirit, and the execution admirable, full of life and vigour. Classical style; fine and original in the conception.

CHARLES-FRANCOIS LEBŒUF NANTEUIL, born at Paris in 1792; studied under Cartelier, and was sent to Rome with the Great Prize of the Academy in 1817; succeeded Cartelier as member of the French Institute in 1831, and received the cross of the Legion of Honour in 1837. He has a distinguished reputation in his own country.

115. EURYDICE. *Statue.* Life size.

The beautiful wife of Orpheus, when flying from the pursuit of Aristæus, was bitten by a serpent, and died in consequence. This statue was executed about 1822, and placed in the gardens of the Palais-Royal. The forms and workmanship extremely fine, but the attitude ill chosen and unpleasing, because uncertain and transient. Classical subject, rather picturesque in taste and treatment.

THEODORE PHYFFERS, born at Louvain, in Belgium—a pupil of Gierts, under whom he executed a great many of the Antwerp Cathedral stalls; was engaged by Pugin to work in the Houses of Parliament, and has restored the Walsingham Abbey font in the Mediæval Court.

115*. CHARITY. *A Small Group.*

In the monumental style, executed in 1840.

J. M. POLLET, of Paris.

115**. NIGHT. *Statue.* Life size.

A female figure, undraped, and seeming to float on the air, sustained only by a portion of her starry robe, which appears to have dropped from her limbs; the head thrown back, and the arms over it as if in slumber; a star upon her brow. Extremely clever, and well executed, but the conception is neither sculptural nor in pure taste.

JAMES PRADIER, born at Geneva in 1794, studied at Paris under Lemot, died at Paris in 1852. The fame of this accomplished sculptor rests principally on the success with which he represented the undraped female figure, and the exquisite softness and delicacy with which he worked the marble. In this he has far exceeded Canova,

but has also exceeded him in the leaning to the sensual and the meretricious in sentiment. His statue of Phryne, the Athenian courtesan (which was in our Great Exhibition of 1851), was a signal example of his highest merit and his greatest defects.

116. VENUS DISARMING CUPID. *Group*. Life size.

Kneeling on one knee, she takes his bow from him while he leans against her. Classical subject. From the combination of the figures it seems to be fitted for a certain space or locality; the treatment of the flesh, and modelling of the forms, particularly in the figure of Cupid, most skilful.

116*. A CHILD. *Recumbent Statue*.

It appears to be a monumental figure, and to represent one of the Orleans family.

PIERRE PUGET (who belongs rather to the late *Renaissance* than to the modern school) was born at Marseilles in 1622, and died there in 1694. His father was a carver on wood, employed in the docks, and so poor that he could do little or nothing for his son. Young Puget, self-educated, and full of genius and energy, set off on foot for Italy, in his seventeenth year; reached Florence, where he struggled for a time with poverty and want, but at last attracted the notice of Pietro da Cortona, the *fashionable* painter of that period, and under him made his first studies in painting. Soon after his return to his native place he gave up painting, and betook himself to sculpture, architecture, and ship-building. His life from this time was active and prosperous; his industry, his energy, his variety of talent, were wonderful; but in all he did, his taste, his style, were those of the time, verging on the theatrical, the false, the exaggerated. One of his best works is the St. Sebastian in the Church of the Carignano, at Genoa. Puget was patronised by Louis XIV., but, independent and virtuous in his habits and principles, he preferred working in his native town to encountering the jealousies of the court. The French, who are justly proud of him, style him the Michael Angelo of France; but the title has not been confirmed by the voice of Fame.

117. MILO OF CROTONA. *Colossal Group*.

This celebrated statue was modelled and executed in marble at Toulon, in 1683, while Puget was employed in the dockyards there, in designing poops and figure-heads for the royal galleys. It is the earliest attempt in modern sculpture to step out of the tame conventional affectations of the time, into the tragic, the terrible, the dramatic; and in this respect it is remarkable; the forms are

correct, and the action of all the muscles expressed with astonishing energy; but it is painful in proportion as it is expressive, and too picturesque and theatrical in the treatment. It obtained unbounded admiration at the time, was sent to Paris, placed by Louis XIV. in the gardens at Versailles; and the artist munificently recompensed. It is related, that when the statue arrived at Versailles and was taken out of its case in presence of the King and the court, the Queen covered her eyes, exclaiming, "*Ah! le pauvre homme!*" an exclamation which those who look on it here will be inclined to repeat. The story of Milo has been already told (see Nos. 40 & 101). According to the Greek tradition he was attacked by wolves, and Lough, in his statue, has adhered to this fact. Falconnet and Puget have adopted the lion, as capable of more noble and sculptural treatment. In this group, the lion springing on the defenceless man from behind is neither sculptural nor natural, but twisted like a snake. After remaining in the garden of Versailles for more than a hundred years, the group of Milo has lately been removed to the Louvre, where it now stands. A classical subject, in the picturesque style.

ETIENNE JULES RAMEY, the son of a sculptor, born 1796; studied under his father, at Paris; obtained, in 1815, the Great Prize (*Le Prix de Rome*), and the work which first gained him notice was the statue exhibited here. His best work is the group of Theseus and the Minotaur, in the Tuileries Garden, but it is not very good: He died in 1852.

118. INNOCENCE. *Statue*. Small life size.

Represented here as a young girl bewailing the death of a snake. Classical, but feeble and sentimental in conception and treatment.

ITALIAN SCULPTURE.

* * *The names of the sculptors are arranged alphabetically.*

LORENZO BARTOLINI, a Florentine sculptor, whose studio was well known to English travellers, by whom he has been much patronised. He studied first at Paris, where he gained the Great Prize in 1803. His works are numerous, particularly his busts. He is lately dead.

119. VENUS. *Statue.* Life size.

She stands, looking down, and sustaining her drapery in her left hand.
The original marble is in the Pitti Palace at Florence.

120. A GIRL PRAYING. *Statue.* Life size.

Female kneeling figure completely undraped.

121. CHARITY. *Group.* Larger than life.

A female figure carrying an infant on her arm, while she is instructing a child walking by her side. The original marble is in the Pitti Palace at Florence.

G. M. BENZONI, of Bergamo in Lombardy, but residing in Rome.

122. CUPID DISGUISED IN A LAMB'S SKIN. *Statue.*
Small life size.

In the picturesque style; and as an ornamental statue, very elegant and well executed.

123. DIANA. *Statue.* Life size.

Her bow in one hand, an arrow in the other, and attended by a dog.
A common-place ornamental treatment of the subject.

BIENAIMÉ, residing in Rome.

124. PSYCHE. *Statue.* Life size. Marble.

She stands, holding the dagger and lamp in her right hand, and with her left shading her face from the light; the moment represented is that in which she is about to slay her husband, Cupid. Classical.

ANTONIO CANOVA was born at Possagno, a little village in the Venetian territories; and it is worthy of remark, that this insignificant hamlet, which before his time was not to be found in any map of Italy, now finds a place on almost every map. The parents of Canova were peasants, on the estate of Count Faliero, and the first proof he gave of his turn for art, was the model of a cow, in butter, for the table of the count. His patron sent him to Venice, to study in the academy there. He gained, in a few years, the highest prize for

sculpture, and was sent to Rome, in 1774, with a pension of 300 ducats. He had already modelled the group of Dædalus and Icarus, and on his arrival at Rome he produced, in clay, the group of Theseus and the Centaur. These works were not only full of promise, but in reality surpassed anything that had been produced for a long time. From the year 1783, his fame may be said to be established. In 1802, he was summoned to Paris by the Emperor Napoleon, whose bust he modelled, and he afterwards executed the colossal statue of the Emperor, which has since become the property of the Duke of Wellington. In 1815, he was again in France, with the title and honours of ambassador from the Pope, to reclaim the works of art which had been carried off from Italy by the French. On this occasion he visited England, and was consulted on the value of the Elgin marbles. He received at the same time commissions from the Prince Regent (George IV.), and from many of our nobility. On his return, the Pope created him Marquis of Ischia. In the later years of his life, Canova became extremely religious, and devoted a large portion of his fortune to the erection and decoration of a church in his native village; he also modelled a colossal statue of Religion, which he presented to the Pope, for the purpose of being placed in St. Peter's, at Rome. There was, however, something in the conception of this statue which did not please, and the cardinals were opposed to its being placed in the church. The sculptor, offended, sold all his property in the Roman States, and withdrew to Venice, where he spent the rest of his life, occupied with the decoration of his church at Possagno. He died at Venice in the year 1822. In the beginning of this century, Canova's reputation was unrivalled; he was styled the Phidias of his time; but his claim to this supremacy is now disputed. It is generally admitted that the want of severity and purity of style in his classical subjects, and of deep feeling in his religious works, place him on a lower grade than that which he held in his lifetime. His faults are a leaning to the picturesque and sentimental, which degenerated in many instances into mannerism and affectation; his women never look modest, and his men scarcely ever look manly. His chief merits consist in the softness and delicacy with which he worked the marble, and an attention to correct natural forms which had not been usual in the artists of the last century. By passing in review those of his works collected here (which are among his most celebrated), and comparing them with those of others, we shall perhaps be able to arrive at a just appreciation of his genius. They are all classical subjects (with one exception, the *Magdalen*). The style, too, is what is usually called *classical*,—a mingling of the antique with the mannered sentimentalism of the Bernini school.

125. THE THREE GRACES. *Group*. Life size.

The Graces, styled by the Greeks the Charities, were three lovely sister goddesses, whose names were Aglaia, Thalia, and Euphrosyne.

They presided over beneficence, good temper, and all the kindly feelings, which express harmony of soul. They were the daughters and constant attendants of Aphrodite (Venus), to show that beauty should be accompanied, not only by grace of person, but grace of mind; and as grace of mind supposes a cultivated intellect, they were the chosen companions of Apollo and the Muses, and were worshipped in the same temple. We are told that in the earliest times the Greeks represented the Graces or Charities as veiled, to express their modesty, but afterwards to express their innate purity and sincerity, they were required to have the attributes of innocence and truth, that is, they were to be represented without any drapery, disguise, or ornament of any kind. The observer will feel that Canova has departed from the purity of sentiment suggested by the exquisite Greek allegory; that the expression of grace is here outward rather than inward, and in fact verges on the conscious, the artificial, and even the affected. The original marble group was executed for the Empress Josephine, and after the overthrow of Napoleon, was purchased by the Duke of Bedford. There are many repetitions, one of them in possession of the Queen.

126. VENUS AND ADONIS. *Group.* Life size.

Without going into the famous allegorical myth of Aphrodite and Adonis, which is of Asiatic origin, it is only necessary to recal here the Greek legend. Venus, more properly Aphrodite, loved the beautiful youth Adonis, and endeavoured in vain to detain him in her arms from the chase, wherein he was killed by a wild boar. The sculptor has represented the parting of the lovers: Adonis holds the Goddess half embraced, while she seems to plead in vain. The original marble group, a subject well suited to the genius of Canova, and certainly one of his finest works, was executed for the Marchese Berio of Naples, and after his death came into the possession of Signor Favre di Ginevra, also of Naples.

127. ENDYMION. *Statue.* Life size.

He reclines sleeping, his dog watching at his feet. Endymion, according to the Greek story, was a beautiful shepherd of Mount Latmos, and beloved by Diana (or the Moon). Poetically, he is the personification of sleep (which was the boon he required of Jupiter); his Greek name, *Endymion*, signifies *a being who comes gently over one*; he slumbered in the cave of Mount *Latmos*, which signifies oblivion, and he was kissed by the rays of the moon. He is almost always represented, as here, by a beautiful youth in profound sleep. The original marble, which is a late production of the artist, executed about 1820, is now in the possession of the Duke of Devonshire.

128. NYMPH WITH CUPID. *Group.* Life size.

Sometimes called "the Nymph awakened by Love." A beautiful female figure reclining on a couch appears to waken up to the sounds of the lyre which Cupid is playing at her feet. This statue is especially

distinguished by that meretricious sentiment which was Canova's great fault. The original marble was executed for George IV., and is now at Buckingham Palace.

129. PARIS. *Statue.* Heroic size.

Paris, the son of Priam, King of Troy and his wife Hecuba, was exposed after his birth on Mount Ida, where for some years he lived as a shepherd. In this character he was selected by the gods to adjudge the golden apple, which was to be the prize of the fairest of the goddesses; Juno, Minerva, and Venus, entered the lists, and Paris decreed the prize to Venus, who promised him in return the possession of the most beautiful woman in the world. With her assistance, he carried off Helena: hence the siege of Troy, and the destruction of the country and family of the ravisher. Paris is here represented as the young shepherd of Mount Ida. He stands in an easy elegant attitude, holding in his hand the fatal apple of discord, and wearing the Phrygian cap. The faults of Canova become merits in a subject like this, and the effeminate grace of the figure well expresses the character of Paris as exhibited in Homer. The original marble, ordered for the Empress Josephine in 1813, was afterwards purchased by the King of Bavaria, and is now at Munich. A repetition is in the possession of the Emperor of Russia.

130. TERPSICHORE. *Statue.* Life size.

The Muse who presided over dancing is here represented standing, holding in her left hand the lyre, and in the other the plectrum, the little instrument used to strike the chords. The fault of this statue is that Canova, instead of giving us the Muse who inspired "the poetry of motion," seems to have had a dancer for his model; it is one of the coldest and most affected of his compositions. The original statue, which was intended for the countess of Albany, is now the property of Count Somariva, and, I believe, in his Villa on Lake Como.

131. VENUS LEAVING THE BATH. (*Venus sortant du Bain.*)
Statue. Life size.

This statue is also known as "the Venus of the Pitti Palace." She stands holding up her drapery pressed to her bosom, and the head turned to the left. A casket on the ground. This statue has been criticised, and with reason, as much more like a fine lady, too conscious of her undress, than as representing the Goddess. When the Venus de' Medici was carried off from Florence by the French, this statue had the honour of being placed on the empty pedestal; but on the return of the divine occupant it was placed in the Pitti Palace, in a room panelled with mirrors. There are repetitions of the Pitti Venus in the possession of the King of Bavaria, Lord Lansdowne, and others.

132. VENUS. *Statue.* Life size.

The attitude slightly different from the last and with less drapery. The casket is omitted. The marble is at Paris, and is one of Canova's finest works.

133. HEBE. *Statue.* Life size.

The goddess of eternal youth, and the cup-bearer of the gods, is represented here with the vase in one hand, and the cup in the other, as about to pour out the nectar. No work of Canova has been more admired, nor more often repeated in every form than this figure of Hebe; but like most of his works, it sins against pure taste, and has too much the air of a young Bacchante. The original marble was executed in 1796 for Count Albrizzi, of Venice; a repetition, now in the possession of the Emperor of Russia, was executed for the Empress Josephine; another, slightly varied, for Lord Cawdor; a third for the Countess Guicciardini of Florence; a fourth for the King of Prussia; and there are innumerable copies.

134. PSYCHE. *Statue.* Life size.

Called the *Psiche Fanciulla*. Psyche, who, according to the beautiful Greek myth, is the personification of the soul, and whose emblem was the butterfly, is represented here as a lovely, innocent maiden, holding in her right hand a butterfly, which she places on the open palm of her left hand, and seems to contemplate it with a sweet thoughtfulness. This graceful statue is also a favourite work of Canova's, and has been often repeated. The original conception, which was first modelled in 1789, was executed in marble for Mr. Blundell; the same, or a repetition, was presented by Napoleon to the Queen of Bavaria in 1807. There are innumerable copies. Canova inscribed beneath this Psyche two lines from Dante :—

“Non v'accorgete voi che noi siam vermi
Nati a formar l'angelica Farfalla?”

Bethink ye not that we are only worms
Born to produce the angel butterfly?

which fixes his intention as to the significance of the figure.

135. MARS AND VENUS. *Group.* Heroic size.

Amongst the ancient Greeks war was represented by two divinities; Athena or Minerva, represents thoughtfulness and wisdom in the affairs of war, and protects men and their habitations during its ravages. Ares, or Mars, on the other hand, the masculine personification, represents mere force; he loves war for its own sake, delights in the din of battle, the slaughter of men, and the destruction of cities. This fierce and gigantic, but withal handsome god,

loved, and was beloved by Aphrodite (Venus), and they are frequently represented together. In this group, Mars, wearing his helmet, and holding his lance, bids adieu to Venus, who endeavours, and as it appears, not vainly, to detain him from the field of battle. Such is the sentiment of the conception, which was intended to represent Peace and War: it will be observed that the cornucopia lies at the feet of Venus. The original marble was commanded by George IV. as a memorial of the peace of 1816, and is now in Buckingham Palace.

136. DANCING GIRL. *Statue.* Life size.

Called in Italian "la Dansatrice;" she appears in the act of stepping forward lightly and gaily, with her hands at her sides. The original marble of this well-known statue was executed for the Empress Josephine, and is now in the possession of the Emperor of Russia. (There is a third *Dansatrice* better than either of these, who, with the arms raised, and striking the cymbals, appears to be moving to her own music; this statue is not so well known; the original, or a duplicate, belongs I think to Lord Londonderry.) All these three dancers exhibit the same merits and the same faults; they are executed with consummate delicacy and finish, but remind us too much of ballet dancers.

137. DANCING GIRL. *Statue.* Life size.

Called "La Dansatrice in riposo"—the dancer in repose. She leans against a pedestal, with one finger on her lip, and a wreath hanging on her left arm; the original marble was executed for Signor Domenico Manzoni of Forli. There are many repetitions and copies.

138. THE MAGDALENE. *Statue.* Life size.

A female figure, almost entirely undraped, in a half-kneeling, half-contemplative attitude, holds a cross in her extended hands, and appears to consider it with profound sorrow and repentance. The original conception, one of the most admired and well-known of Canova's works, and a favourite with himself, was first modelled in 1796. It was executed in marble in 1809, and became the property of Count Somariva; repetitions were executed for Prince Eugene and others. The fault of this statue is the want of ideal individuality; it represents a penitent woman; the sinner oppressed with the sense of sin, rather than the redeemed saint; not therefore the proper character of Mary Magdalene: but the pathetic beauty of the conception has rendered it deservedly popular.

139. PERSEUS. *Statue.* Heroic Size.

Perseus, as conqueror of the Gorgon Medusa, whose head he holds up in triumph. The original marble is now in the Vatican of Rome. When the Apollo Belvedere was carried off to Paris, the Perseus

was placed upon its pedestal, and was beheld with unbounded enthusiasm and admiration. It is, however, one of the least successful of Canova's works, a mannered imitation of the Apollo, without character, and without individuality; the same qualities which rendered the statues of Paris and Adonis masterpieces, are out of place in the conception of the heroic Perseus.

140. PERSEUS. Head of the above statue.

141. A FUNERAL VASE.

This vase (on which is a portrait) was dedicated to the memory of an Italian countess, and is, I think, in a church at Padua. It is not in a high taste.

141.* POPE CLEMENT XIII. (Carlo Rezzonico.)

The head of the grand colossal statue in St. Peter's, at Rome. Exceedingly fine, both as a portrait and a work of art. (See Portrait Gallery, No. 194.)

141.† A SLEEPING LION.

One of the two lions on the tomb of the same Pope. This lion is justly considered one of the grandest things which Canova ever produced.

GIUSEPPE DINI, of Novara, in Piemont.

142. THE MURDER OF THE INNOCENTS. *Colossal Group.*

The stern official commanded by Herod has seized a child by the leg, and is about to tear him from his mother, who pleads distracted at the feet of the murderer. Sacred subject, picturesque, and heroic in style.

J. DUPRÉ, of Florence.

143. THE DEAD BODY OF ABEL. *Statue.* Larger than life.

As a representation from nature, this statue has great merit, and it is interesting as the first work of a young Florentine sculptor, whom it raised to deserved reputation. He and his wife almost deprived themselves of food in order to procure the material in which to model it; when exhibited, it was ordered by the Grand Duke (about 1846).

ABBONDIO SANGIORGIO, born at Milan, in the beginning of this century, of humble but respectable parents, studied in the Academy at Milan, where he was distinguished by his talent and perseverance. The first work which obtained him celebrity was the group of "Peace in her Car, drawn by six horses," cast in bronze, and now surmounting the Arch of Triumph, at Milan. He has since executed some admirable works, and is generally regarded as the greatest sculptor of the North of Italy.

144. CASTOR AND POLLUX. *Two Colossal Equestrian Statues.*
Bronze. (From the Gates of the Royal Palace at Turin.)

These twin demigods, whose worship was so widely diffused in the antique time, were two heroic brothers, the sons of Leda and Tyndarus, who reigned over Sparta, and brothers of the too famous Helen. According to the poets they were sons of Jupiter. Their fraternal love, their prowess, and their adventures, are of constant recurrence in the old Greek and Roman myths, and they figure most conspicuously in ancient art. They were the companions of Orpheus, Jason, Hercules, and the other famed worthies of the Argonautic expedition, but had disappeared before the siege of Troy; and when translated to the skies, they received divine honours, and were placed among the stars as the constellation Gemini. They were styled "the mighty helpers of men." They protected all wayfarers by land and sea.

"Back comes the chief in triumph,
Who, in the hour of fight,
Hath seen the great twin brethren
In harness on his right !
Safe comes the ship to haven,
Through billows and through gales,
If once the great twin-brethren
Sit shining in the sails."

They were benign and propitious beings, but warlike; tamers of horses, irresistible in might, and punishing all violations of faith and hospitality. They were especially honoured at Sparta, where they were born and reigned, and at Rome, which they saved in the Tarquinian wars. Every one who has been at Rome will remember the colossal effigies of the "Great Twin Brethren," on Monte Cavallo; and every reader of Macaulay will recollect the glorious vision of the Dioscuri in the Battle of Lake Regillus:—

"So spake he, and was buckling
Tighter black Auster's band,
When he was aware of a princely pair
That rode at his right hand.
So like they were no mortal
Might one from the other know ;
White as snow their armour was,
Their steeds were white as snow.

Never on earthly anvil
 Did such rare armour gleam,
 And never did such gallant steeds
 Drink of an earthly stream."

They were always represented together on the coins of Sparta, Syracuse, and Rome, and the manner of representation was nearly the same—exactly alike, mounted on celestial chargers, wearing a kind of egg-shaped cap, which is surmounted by a radiant star. The Castor and Pollux on the Monte Cavallo are, however, bare-headed. The correct classical type has been followed in these statues, which are very grand, calm, and godlike, and finely executed.

145. THE PRODIGAL SON. *Statue.* Life size.

He is seated, in an attitude of sorrow, looking up,—one of the swine at his feet. The sentiment is, "I will arise and go to my father." This statue was executed in marble for the late Emperor of Austria, in 1840. Sacred subject.

PIETRO MAGNI, of Milan, a pupil of Sangiorgio.

146. DAVID. *Statue.* Life size.

In the act of slinging the stone which slays Goliath. Very spirited and natural in attitude and expression.

147. A GIRL SEWING. *Statue.*

148. THE FIRST STEPS, OR THE ITALIAN MOTHER.
Small Group.

A woman, in the costume of a Lombard peasant, is guiding the steps of her child. These figures, and others by Rosetti, Strazza, &c., illustrate the tendency to what we call *naturalism* in the modern Milanese school.

RAPHAEL MONTI, born at Milan, in 1818, studied under his father, Gactano Monti, of Ravenna, also a celebrated sculptor; and in the Imperial Academy at Milan, where he gained the first prize, the gold medal, for a group of "Alexander taming Bucephalus." He was afterwards invited to Vienna, where he spent three years, and executed many works for the Court and nobility. In 1842 he

returned to Milan, and in 1847 visited England, for the first time. He has since been much patronised in this country, and has executed several beautiful works, which were in the Great Exhibition of 1851. Monti is a sculptor of eminent talent, with that tendency to the romantic and picturesque in style, which distinguishes the modern Milanese School of Sculpture.

149. ITALY. *Allegorical Statue.* Colossal.

A grand female figure, crowned with laurel, holding in her right hand the laurel wreath of victory; in the left the chisel, the pencil, the architects' roll; at her feet the lyre, the cornucopia teeming with fruits, and the cocoons of the silk-worm.

150. VERITAS. (TRUTH.) *Statue.* Small life size.

This statue is very cleverly conceived and delicately executed, but it is open to objections in point of taste. In the first place, the conception has an ambiguity which does not well express the singleness, the simplicity, and purity of abstract truth. Truth thus coquettishly unveiling herself, half arrayed, half disarrayed, comes near to falsehood. It is in vain to say that to mortals truth is never wholly—only partially revealed, dimly descried, and so forth; a statue conceived with reference to such a witty and fanciful significance, may have the merit of a *conchetto*, but wants the higher merit of a grand and poetical *idea*. Secondly, the dexterity and elegance with which the effect of transparency is worked in the solid marble, might be captivating and surprising, as a novelty, but will not bear repetition, for all attempts at mere literal, illusive imitation, is beneath the dignity of sculpture. Here the imitation of transparent white muslin has the same effect to the eye of a person of taste and feeling, that a pun would have in a passage of serious poetry; it amuses where we ought *not* to be amused. The imitation of transparent drapery in marble was carried to perfection, if not invented, by Antonio Corradini, a Venetian, about 1730; he devoted himself especially to this attractive but tasteless illusion. His statue of the dead Redeemer in the chapel of San Severino, at Naples, is in this respect wonderful: the figure lies covered wholly by a transparent veil, through which the whole outline and features are visible and defined; but to amazing technical skill this statue adds a mystical pathos and a grace in the conception which adds to the effect of the surprise: when, however, the manner of executing this is understood, the wonder ceases. No one better than Monti (himself a most accomplished sculptor) knows the little value to be attached to this kind of excellence.

150* EVE. *Statue.* Life size.

She is seated on a flowery bank, in a disconsolate attitude, after the Fall, the head declined in sorrow and repentance—the fatal apple at her

feet ; and on one side a little cherub head looking up at her with pity. Full of poetical feeling and profound sentiment, and most admirably executed. The original marble is in the possession of H. W. Eaton, Esq.

(By Monti are also the two fountains in the north nave, with figures of the four races of men, in a very large, noble, and poetical style, and six colossal figures on the Upper Terrace.)

GIUSEPPE OBICI, of Modena. He was sent by the Duke of Modena to study at Carrara, and afterwards at Rome, under Tenerani.

152. MELANCHOLY. *Statue.* Life size. Marble.

A female figure standing with her head declined, the arms hanging down, with the fingers intertwined with a languid negligence ; the drooping of the whole form is expressed with much sentiment and elegance.

RINALDO RINALDI, a native of Padua ; after receiving his first education as an artist in the Academy at Venice, he received the highest prize, and was sent with the usual pension to Rome. He was received into the studio of Canova, and became one of his favourite assistants and pupils. Rinaldi is at present Professor of Sculpture in the Academy of St. Luke, at Rome. His style is that of his master, Canova.

153. EVE. *Statue.* Life size.

She stands, with head declined, lamenting her irreparable fault ; the serpent and the bitten apple lie at her feet.

154. MELPOMENE. *Statue.* Life size.

The Muse of Tragedy ; the head has the look of a portrait, and the whole treatment is conventional, and without expression in the head, or dignity in the figure.

155. HOPE. *Statue.*

Leaning on her anchor, in the common-place emblematical style.

GIOVANNI ROSSETTI, of Milan.

156. ESMERALDA. *Statue.* Life size.

She is seated ; her favourite attendant, the white goat, climbs to her knee ; at her side is her tamborine, and on it the cards with which

she tells fortunes. The beautiful Gypsy girl is the heroine of Victor Hugo's celebrated Romance of "Notre-Dame."

157. GREEK SLAVE. *Statue.* Life size.

A female figure partially draped, seated in a melancholy attitude with eyes cast down. The head-dress, and the coins hung round her neck, are true to the modern Greek costume; the figure is very unaffected, elegant, and expressive of the situation. Picturesque style.

STRAZZI STRAZZA, of Milan. All the works of this artist are in the picturesque style, and distinguished by a too close and literal imitation of common nature in form and expression to rank high as sculpture.

158. THE MENDICANT. *Statue.* Small life size.

A kneeling beggar-girl; the sentiment very natural and *too* real.

159. AUDACITY. (*L'Audace.*) *Statue.* Small life size.

It is rather *Temerity*, represented by a boy in the dress of a Neapolitan fisherman, in act to draw the fusee from a bomb which is about to explode; his half crouching attitude shows that he is sensible of the danger, but reckless of it.

160. ISHMAEL. *Statue.* Life size.

He lies extended on the earth, fainting with thirst, the empty cup in one hand. The forms are not sufficiently beautiful for sculpture. Ishmael had not been so long exposed to want that he should be thus attenuated.

161. THE PERI. *Statue.* Life size.

She is seated in a disconsolate attitude before the gate of Eden.

"How happy, exclaimed this child of air,
Are the holy spirits who wander there,
Mid flowers that never fade or fall!
Tho' mine are the gardens of earth and sea,
The stars themselves have flowers for me—
One blossom of heaven outblossoms them all."

GERMAN SCULPTURE.

* * * *The names of the artists are arranged alphabetically.*

G. BLAESER, of Berlin. This Sculptor is a pupil of Rauch, and one of his assistants in executing the models for the great monument to Frederic the Great. (See No. 195**.)

162. MINERVA PROTECTING A WARRIOR. *Group.* Small life size. For the Castle Bridge, Berlin.

163. A CHILD CHRIST. *Statue.* Life size. (Designed for the Royal Christmas Tree.)

According to a popular superstition in Germany and other Catholic countries, the Infant Christ descends from heaven on Christmas Eve to bring gifts to good children. This little figure is merely a picturesque fancy, and will not bear criticism of any kind.

FRIEDRICH BRUGGER, of Munich, studied under Schwanthaler.

164. THE CENTAUR CHIRON INSTRUCTING THE YOUNG ACHILLES. *Small Group.*

The Centaur reclines on the earth, while the young Achilles, seated on his back, attempts, under his tuition, to touch the lyre. Chiron, a Centaur, half man and half horse, was celebrated for his wisdom and justice, for his knowledge of music, medicine, and archery, in which he instructed the heroes and demigods of his time—Hercules, Esculapius, Jason, and Achilles. He first taught men the use of medicinal herbs. Chiron teaching Achilles either to bend the bow or touch the lyre has always been a favourite subject in Art, as expressing EDUCATION. Classical and elegant.

165. PENELOPE. *Statue.* Small life size.

The wife of Ulysses holds the shuttle in her hand, in allusion to the

web or shroud she had undertaken to finish before she accepted any one of her suitors ; but being resolved to defer this as long as possible, she unravelled at night the work she had done in the day: hence we compare any interminable work to "Penelope's web." Classical, but somewhat cold and conventional. Compare with No. 82.

HEINRICH VON DANNECKER, born in 1758, at Stutgardt, the capital of Wurtemberg. In those days it was the fashion to study sculpture in the ateliers of Paris, and Dannecker entered that of Pajou, which was then considered the best. Afterwards he went to Rome for a short time, and returning to his native city, passed the rest of his life in the tranquil pursuit of his art. He was of a spirit so serene and religious that Canova, who visited him in his old age, called him *Il Beato*—the Blessed. He [was much patronised and favoured by his own sovereign ; he was the first sculptor in Germany who departed from the mannerism of the 18th century, and elevated his art by a study of truth and nature. His fame rests chiefly on his two statues, the "Ariadne on the Panther," at Frankfort, so well known from the innumerable small copies ; and the statue of "Christ," which was executed for the Empress of Russia. He died in 1841.

166. HECTOR. *Statue.* Larger than life.

The Hero is represented in the act of reproaching Paris with his negligence and effeminacy.

"A spear the hero bore of wondrous strength,
Of full ten cubits was the lance's length.

* * * * *

Thus entering in the glittering rooms he found
His brother-chief, whose useless arms lay round.
Him thus inactive, with an ardent look
The Prince beheld, and high resenting spoke."

This is the original model of the statue which was executed about 1795. Classical and heroic.

167. A NYMPH. *Statue.* Larger than life.

She kneels on one knee, bending to fill her urn from the stream ; the figure decorates a fountain at Stutgardt.

FRIEDRICH DRAKE, a native of Pymont, in the north of Germany, studied in the atelier of Rauch, in Berlin, where he has produced some admirable works. His small portrait statues (full of life and character) of Schiller, Rauch, Wilhelm and Alexander von Humboldt, &c. have become popular in Germany.

168. A GIRL BEARING FRUIT. *Colossal Statue.*

This statue was executed to ornament the public garden at Charlottenburg, near Berlin. It has great merit in the appropriate style of the conception and treatment,—large in the forms and outline so as to strike in the open air,—picturesque and luxuriant in style.

169. VASE. *Colossal.* (From the Public Garden, Berlin.)

Adorned with about 22 figures in rather high relief, representing a series of festive groups engaged in rural enjoyments; children sporting; maidens and youths conversing; age reposing;—full of animation and variety of character and attitude, and admirably executed, in that florid picturesque style befitting the purpose of the vase, which ornaments a public garden.

— GEBHARDT. (We have no particulars of this Sculptor.)

170. POMONA. *Statuette.*

ERNEST HÄHNEL, Professor in the Academy of the Fine Arts at Dresden. Studied first as an architect at Munich; was then a pupil of Schwanthaler; being called to Dresden at the time Professor Semper was building the splendid theatre there, he executed under the direction of that eminent architect some of the decorative friezes for the exterior, and four of the statues for the interior,—those of Euripides, Aristophanes, Shakspeare, and Molière.

171. MEDICINE. *Statue.* Small life size.

An allegorical figure, enthroned, crowned with laurel, holding in her right hand the serpent feeding from the cup (which is the Greek attribute of Hygeia, or Health), and in her left a book and roll of paper. Executed in marble, in 1847.

172. A BACCHANAL. *Alto-relievo.* Life size.

Two centaurs sound their shell-trumpets, and a female centaur follows, bearing a faun on her back. These groups form part of a frieze, nearly one hundred feet in length, which decorates the north façade

of the Theatre at Dresden, representing Hercules subjected by Omphale, and borne along in triumph, accompanied by the Muses, the Graces, and the Bacchanals; (that is, Power, or Strength, subjugated and carried away by Love, Music, and Joy, a beautiful and very appropriate decoration for a theatre). Classical, and very spirited in treatment.

JOHANN HALBIG, of Munich; a pupil of Schwanthaler.

173. FRANCONIA. *Colossal Statue.* (In the Befreiungs Halle at Kelheim.)

A colossal allegorical figure, representing Franconia (in German, Franken); she is a German maiden, crowned with the oaken garland, and sustaining, with both hands, a tablet, on which is her name. Franconia is a large and important district of Bavaria, and this statue was dedicated, at the time that the canal was opened which unites the Danube with the German Ocean.

SCHMIDT VON DER LAUNITZ, a native of Courland, in North Germany; born about 1795. He studied at Rome under Thorwaldsen, and at present resides and practises his art at Frankfort. He is much distinguished in his own country, and has the rank of Baron.

174. ERATO. *Statue.* Small life size.

The Muse who presides over song is here tuning her lyre. Classical style.

175. JOHAN GUTTENBERG. *Monumental Group.*

This memorial to the inventor of printing, who died in 1467, was erected at Frankfort; on each side are his companions and assistants, Faust and Scheffer.

JOHAN ERNST MAYER, Professor of Sculpture at Munich; born at Ludwigsburg, 1776. He had already attained a reputation in Munich, when late in life he went to Rome, and studied in the atelier of Thorwaldsen. He has since been employed at Munich, in the decoration of churches and palaces, and has a distinguished reputation in his own country.

176. HOMER. *Statue.* Life size.

He is enthroned as poet, and striking his lyre.

177. THUCYDIDES. *Statue.* Life size.

Enthroned as historian, and holding his writings.

These fine seated figures were placed at the entrance of the Public Library at Munich in 1839.

MÜLLER, of Berlin?

178. A GUARDIAN ANGEL. *Statuette.*

The angel, an elegant and dignified figure, seems with outstretched arm to ward off temptation or wrong, and with the other sustains a little girl, who clings to her protector.

FRANZ NEUHAUSER. (We have no particulars relative to this Sculptor.)

179. MERCURY AND A LITTLE SATYR. *Bas-relief.*

Very classical, playful and elegant.

CHRISTIAN RAUCH, of Berlin, born 1777, at Arrolsen, in the Waldeck. He studied first under Professor Ruhl, of Cassel, and in 1797 repaired to Berlin, where he entered the service of Queen Louisa as chamberlain. His turn for art was, however, so decided, that he employed every leisure moment in study; and at length in 1804, repaired to Rome, where Wilhelm von Humboldt, then Prussian minister, encouraged him by his friendship and assistance. He studied under Canova and Thorwaldsen, and in 1811 was called to Berlin to execute the monumental statue of Queen Louisa, a work of the highest beauty. He returned to Rome with a high reputation, and continued to practise his art there till the year 1822, when he fixed his atelier in Berlin, and has since resided there. No modern sculptor enjoys a higher or more universal reputation. Though Rauch has executed great works in every class of art, he is chiefly celebrated for his portrait and monumental statues; and a list of his works would comprise the names of the greatest military and literary characters of his time and country. In his own country the statues of Blucher and Schornhorst, two heroes of the late war; of Luther, Albert Durer, Schiller, Goethe, Schleiermacher—attest his excellence in this style

of sculpture. The last great work of this gifted and inexhaustible sculptor, is the magnificent monument to the glory of Frederick the Great. A small model of the entire monument, and casts from several of the historical bas-reliefs which adorn it, are in this collection, and will be noticed in detail in the proper place. Christian Rauch is still living. He visited England in 1850, and was received with the honours due to him.

180. A CHILD PRAYING. *Statue.* Life size.

A girl about eleven years old, undraped, and standing in the antique attitude of prayer; an obvious imitation of the famous bronze of "the praying boy" at Berlin. This was an early work of the sculptor, executed when he first went to Rome (about 1809).

181. A BOY HOLDING A BOOK *and* 182. A BOY HOLDING A SHELL. *Two Statues.* Small life size.

The figures form a pair, and appear to be intended for a school or college; the first reads from his book; the second appears about to drink from a stream—the stream of knowledge. Picturesque and elegant.

183. A DANAÏDE. *Statue.* Life size.

A nymph, standing, holds a vase in an easy attitude, as if emptying it. According to the Greek legend the Danaïdes were the fifty daughters of King Danaus, who all (except one) slew their husbands, and were punished in Hades, by being doomed to draw water everlastingly in vessels full of holes; but there is another Greek legend, which represents four of the Danaïdes as the divinities of the fountains which supplied Argos with water. This statue appears to represent a Danaïde in this character, for a vessel full of holes would not need to be emptied. The original marble was executed for the Emperor of Russia, and stands in a garden or conservatory. Classical style.

184. A VICTORY. *Statue.* Life size.

Crowned with laurel, and holding a branch of laurel.

185. A VICTORY. *Statue.* Life size.

Crowned with olive, and holding the olive-bough.

186. A VICTORY. *Statue.* Life size.

Crowned with oak, and holding the bough of oak. (The oak is the symbol of Germany).

187. A VICTORY. *Statue.* Life size.

Lifting the laurel crown from her own brow, as if in the act to bestow it on a victor.

188. A VICTORY. *Statue.* Life size.

Holding the palm branch, and stepping forward.

These five noble and poetical figures were executed by Rauch for the VALHALLA, or "Temple of Fame," near Ratisbon.

189. A VICTORY. *Statue.* Life size.

Seated on a throne, and in the act to distribute crowns of laurel.

189*. PUBLIC HAPPINESS. *Statue.* Life size.

A female figure standing, and bearing a cornucopia. Classical, and rather conventional in style.

190. THE MAIDEN ON THE STAG. *Statuette.*

(Styled in German "Die Jungfrau Lorenz von der Tangermünde.")

The subject of this popular and elegant statuette (which is known from one end of Europe to the other by repetitions, in alabaster, bronze, and porcelain), is taken from a legend of the little town of Tangermünde, in Brandenburg, to the north-west of Berlin. The story relates how a young maiden, who dwelt in Tangermünde, and whose name was Lorenza, went forth one Sabbath morn, at break of day, to gather flowers in the woods, wherewith to weave a garland to crown the figure of the dying Saviour which stood in her church; "for," said she, "the flowers of the garden are all too gay and too proud, but the lowly field flowers, so dewy and modest, and sweet, are fitter far to cool and heal that bleeding brow!" So she hied to the green wood, plucking the flowers, and weaving her garland as she went; but heedless as she wandered on and on, she strayed from the path, and lost herself in those tangled shades. Being now afraid, she hurried to the right and to the left, still more and more bewildered, and at last, as night drew on she laid herself down weeping, and slept. But all through the dark hours an angel watched her; and the next morning, when she waked from sleep, she saw before her a stag, which, bending its antlered head, licked her hands and feet, and she vaulted on his back, and the stag carried her safely through the forest, and through the city gates, and through the crowds of people who came to behold this wonder, and set her down at the door of the church. When he had done

so, he sprung forth to his native woods again, and was seen no more. And the maiden, praising and thanking God for her deliverance, entered the church and hung her garland on the image of the Redeemer. This pretty statuette is in the poetic-picturesque style.

191. AN EAGLE. *Statue*. Life size.

When Rauch was at Carrara, modelling his statue of Queen Louisa, a magnificent eagle was brought to him in a wounded state; he modelled it from nature, and placed it at the feet of the queen as she lies on her bier. It is perhaps the finest thing of the kind ever executed.

192. FOUR LONG BAS-RELIEFS.

Representing the march from Berlin to Paris, in 1815. From the tomb of Marshal von Bulow. The figures represent groups of soldiers in the Prussian uniform—marching, or at rest; feasting, drinking, bivouacking, &c.—very much crowded, and in the picturesque historical style.

193. AN EAGLE. *Bas-relief*. (See 191).

Also from the monument erected to Field-Marshal von Bulow.

193*. TWO STAGS. Recumbent.

From the entrance to the public gardens at Berlin.

193**. TWO YOUTHS, OR STUDENTS. *Bas-relief*.

From the monument of Field-Marshal von Schornhorst.

194. SMALL MODEL OF THE MEMORIAL ERECTED TO
FREDERIC THE GREAT.

195. EQUESTRIAN STATUE OF FREDERIC THE GREAT,
KING OF PRUSSIA. The original life size model for the
Colossal bronze statue.

195*. THE CARDINAL VIRTUES. Four seated statues.

Placed at the angles of the pedestal (A) PRUDENCE, with her mirror; (B) TEMPERANCE, with the curb; (C) JUSTICE, with her sword; and (D) FORTITUDE or COURAGE, with her club.

195**. THE HISTORY OF FREDERIC THE GREAT. A series of Eight subjects in *Bas-relief*, round the monument.

All these form part of the great monument lately erected in a fine situation in Berlin, the space surrounded by the Royal Palaces, Arsenal, Museum, Theatres, and principal public walk, and visible from them all. Any remarks on the life and character of Frederic the Great would be out of place here, and belong to another department, that of the Gallery of Portraits (see No. 376). In reference to the splendid memorial we are now to consider, the observer must remember that it was this Monarch who won for Prussia that high political and military position which, since his reign, but not before, she has held in Europe, and that this magnificent and costly monument may be regarded as well deserved; as an expression of gratitude from the nation which, notwithstanding his long and terrible wars, he left powerful, aggrandised, and enriched; under this point of view it is an appropriate ornament of the capital of Prussia.

The monument had long been projected by the late King, Frederic William III., and in 1830 the design was entrusted to Professor Schinkel, the architect, and Professor Rauch, the sculptor; the model for the whole was finished in 1839. The colossal model for the figure of the King on horseback, was executed in 1842, and was successfully cast in bronze in 1846. By the end of the year 1850, the bas-reliefs and insulated statues grouped round the base were finished; and in May, 1851, the monument was completed, and inaugurated with military pomp and festive rejoicings, and much national exultation.

It will be seen, on reference to the small model, that the pedestal is formed of three compartments, rising one above another. The basement is composed of mighty blocks of granite. On this is raised a pedestal of bronze, round which are grouped the statues of those men who were distinguished in the diplomatic, military, and civil service; they are twenty-four in number, of which the four at the corners are equestrian. The groups on each side comprise the military chiefs; those at each end, the ministers, judicial functionaries, and literary men. All these statues are cast in bronze, and are careful portraits of the personages represented. Above this rises another pedestal; at the four corners are the four seated Cardinal Virtues (above described). The sides, and two ends, are occupied by a series of bas-reliefs, which illustrate the history of the King. He himself appears on the summit of all, mounted on his charger, and every detail of his person and dress accurately copied from the life. Nothing is idealised, but the whole is so arranged as to produce a most admirable and imposing effect. The model of the equestrian statue of the King, which though as large as life, is much smaller than the bronze, as well as the four seated Virtues, which are somewhat conventional in treatment and application, having been noticed, it only remains to describe and explain the series of eight bas-reliefs illustrating the life and character of the King:—

E. Represents the birth of Frederic, who is presented by a good genius to his parents.

- F. The Muse of History instructs him, and rouses his ambition by unfolding the names and the deeds of the heroes of old.
- G. He receives his first arms from Pallas.
- H. He is examining the web of a weaver of Silesia (famous for its linens). This subject expresses his encouragement of manufactures.
- I. In the next he is leisurely playing the flute. Frederic not only patronised music, but was himself an excellent performer on the flute.
- K. He is seated in his cabinet at Sans-Souci : an attendant places before him the celebrated bronze statue of the "Praying Boy," for which he paid a sum amounting to 5,000*l.*, and which is now a principal ornament of the Museum at Berlin. (See No. in Greek Court.) The subject expresses his patronage of the fine arts ; the greyhounds at his feet are also characteristic.
- L. The bas-relief at the south end represents the King seated on the column at Kulmbach, and meditating on the vicissitudes of war.
- M. That on the east represents his apotheosis, where, seated between the wings of an eagle, he is borne into the regions of immortality.

The treatment of some of these subjects is open to criticism ; for instance, the incongruous mingling of the purely ideal with the most matter-of-fact reality ; as where the Muse, Clio, draped à l'antique, is instructing the little prince, in coat and waistcoat ; and Pallas Athene presents a sword to a young soldier in a cocked hat and gaiters ; all this is in very questionable taste. But the monument, taken altogether, is very grand ; and the difficulties overcome have been immense.

ERNEST-FREDERIC-AUGUSTUS RIETSCHEL, born at Pulsnitz, a little town in Saxony, in 1804. He studied drawing in the Academy at Dresden, and at the age of twenty entered the atelier of Rauch, at Berlin, who soon discovered and appreciated his uncommon talent. In his twenty-fourth year he gained the Great Prize, and was sent to Rome where he studied about a year. In 1832, he was appointed Professor of Sculpture in the Academy at Dresden. Rietschel has a great reputation ; his principal works are at Dresden and Munich.

196. A "PIETÀ." *Group.* Life size.

The "*Pietà*" is the title, in Italian art, given to a group which represents the dead Saviour after he has been taken down from the cross, mourned by his mother the Virgin Mary, or by angels. In this conception of the subject, Christ is extended on the earth, in front ; while his mother, kneeling, bends over him, mournful, yet resigned. Pathetic and religious treatment.

197. CUPIDS RIDING ON PANTHERS. *Two bas reliefs.*

A. In the first, Cupid is carried off by the Panther B. In the second, he has subdued the animal nature, and rides him in triumph. Both very significant and graceful compositions. Classical style.

198. THE CHRIST-ANGEL. (*Christ-engel.*) *Bas-relief.*

This beautiful composition expresses the belief popular in Germany and other countries, that on Christmas-eve the Infant Christ descends from Heaven, accompanied by angels, to bless pious little children, and bring them presents.

199. MORNING, NOON, NIGHT, DAWN. *Four bas-reliefs.*

A. The DAWN, a Genius with eyelids half uncloned, holds a torch reversed, the bat under his feet. B. MORNING, a Genius holding his torch on high, has the owl beneath his feet, the lark rising at his side. C. NOON, holds a garland of flowers, chasing a butterfly. D. NIGHT, a Genius holding in one hand the sleep-bestowing poppies, while with the other he draws the mantle of concealment over his head.

200. LESSING. *Colossal Statue.*

Cast in bronze, and erected in 1851, to the honour of the great German author in his native city of Brunswick. He is represented in the dress of his time. Portrait statue in the picturesque style, most remarkable for the noble and easy grace with which the difficult costume is managed. (For an account of Lessing, see Portrait Gallery, No. 335).

— SCHLOTTAUER, of Munich.

201. A MADONNA. *Statue.* Life size.

She is standing in an attitude of devotion, crowned as Queen of Heaven; and trampling on the serpent, the emblem of sin.

— STEINHAUSER.

201*. A VIOLIN PLAYER. *Statue.* Small life size.

LUDWIG (LOUIS) SCHWANTHALER belongs to a family who have followed the profession of sculpture in stone or wood for nearly 200 years; his father, his two uncles, and a cousin, have all been sculptors; but whatever reputation these may have merited, has been merged in the brilliant and extended fame of the great artist whose works here we have to review. He was born at Munich, the capital of Bavaria, in 1802. His life was unmarked by vicissitudes of any kind. Educated in his father's studio he had not to struggle with difficulties; the very atmosphere he breathed from infancy was in harmony with his genius; he received an excellent literary and classical training, and was an accomplished scholar as well as an

accomplished artist. He was twice at Rome, in 1825 and 1832-3, but spent not more than three years altogether in that city. He fixed his residence at Munich, where he became Professor of Sculpture in the Academy, and assembled round him a vast number of scholars and assistants, who executed wholly or in part the creations which teemed from his versatile and inexhaustible genius. He drew and modelled with wonderful rapidity and correctness, but with a perfect understanding of the spirit and capabilities of his art; his facility has never betrayed him into common-place. In every style he displayed the same richness of invention, and the same inexhaustible variety; his bas-reliefs from the Greek mythology and the Greek dramatists are in the purest classical taste; his religious and historical monuments are equally admirable. He treated the old mediæval church legends,—as the story of St. George and the Dragon,—St. Dorothea, &c.,—not with the gothic formality, but in a peculiarly poetical spirit; and the style which we may call the romantic and chivalrous, he brought within the true limits of sculpture. Every subject he touched he animated with that peculiar life which belonged to it, in this respect his compositions from the comedies of Aristophanes are considered as fine as his saints, his angels, and his old German legends. His fault was careless execution; in fact, he seldom *finished* or worked out his own conceptions, but left this to his pupils and workmen. Among his last works was the gigantic statue, representing under the semblance of a noble female figure, his native country, Bavaria; but he did not live to see her placed on her pedestal, amid the acclamations of his countrymen. His health had never been robust, and he died, absolutely exhausted by the activity of his genius, in the year 1848, in his forty-seventh year.

202. A NYMPH. *Statue.* Life Size.

She is standing, leaning with one hand on the trunk of a tree, entwined with ivy. Though called a nymph, this statue suggests the idea of a listening Eve.

203. A NYMPH. *Statue.* Larger than life.

The Nymph of the Danube, seated on a rock; the waves and a fish at her feet; she holds the Lyre, because the banks of the Danube were famous for poets and musicians. This fine statue, noble in conception and treatment, was executed for the Hofgarten at Munich.

204. CERES AND PROSERPINE. *Group.* Smaller than life.

Proserpine kneeling on one knee presents a flower to Ceres, who stands upon her serpent-drawn car; though a classical subject, grouped rather in the picturesque style. Executed in marble, in 1843, for Count von Redern, of Berlin.

205. BAVARIA. *Colossal Head.* Cast from the statue at Munich.

This statue is considered the grandest work, as combining size with

beauty, which has been executed in modern times. The Ex-King Louis of Bavaria erected, on an eminence outside the western gates of Munich, an edifice in white marble, intended as a Temple of Fame, or Hall of Heroes (in German "Ruhmeshalle") to receive the busts and statues of celebrated Bavarians. In front of this temple stands a stupendous figure cast in bronze, representing, under an allegorical form, the country of Bavaria. The first model for this figure, executed about 1838, was colossal, thirteen feet high; but this was afterwards enlarged into the not only colossal but gigantic statue which now stands there. Bavaria is represented as a German maiden, crowned with the oaken garland, from beneath which her long luxuriant tresses float in masses to her shoulders; the right arm is raised, and in her hand she holds the laurel crown which rewards desert; the left hand pressed on the mighty bosom holds a sword to defend her independence: she reminds us of the description of the Titan Goddess in Hyperion:—

"Her face was large as that of Memphian sphinx.
By her in statue the tall Amazon
Had stood a pigmy's height: she would have ta'en
Achilles by the hair and bent his neck,
Or with a finger stayed Ixion's wheel."

The height of the figure is 54 feet, that of the seated lion watching at her side 27 feet, and the pedestal is 30 feet high, so that the height of the whole is 114 feet. The casting in bronze of this enormous figure was a process of great difficulty and expense. It was begun in 1844, and completed in various portions in 1848. The statue was placed on its pedestal and unveiled to the people, October 9, 1850, in the midst of fêtes and rejoicings, which were shadowed by regrets, for Schwanthaler and Stieglmayer (the latter the greatest worker in bronze in Europe), had both died during the progress of the work.

206. 207. TWO FIGURES OF VICTORY.

Each holding her palm branch, and leaning on a circular shield which stands between them.

208, 209, 210, 211. FOUR ANGELS. *Small Statues.*

These figures are not particularly remarkable; they were executed in marble for the private chapel in the chateau of Prince Metternich.

212. A KNIGHT. *Statuette.*

In complete armour, leaning on a broad sword, and holding a cup in his gauntleted hand. This was an early work, remarkable as being a first attempt in that revival of the gothic or chivalric style which has since become popular, and in which Schwanthaler excelled. Picturesque.

213. BELLEROPHON WITH PEGASUS AND PALLAS. *Circular Bas-relief.*

Bellerophon, when proceeding on his expedition against the Chimera, is assisted by Pallas in subduing the winged horse Pegasus, who is to bear him through the air.

214. THESEUS AND HIPPOLYTA. *Circular Bas-relief.*

Theseus, King of Athens encounters in battle, Hippolyta, Queen of the Amazons, whom he overcame and afterwards married. The two subjects form a pair, strictly classical in treatment.

215. THE SHIELD OF HERCULES. *Circular Bas-relief.*

The subjects represented in relief, according to the description in Hesiod :
 "In the centre is a monstrous serpent, and around it every sort of terrible force and power. The ocean with swans swimming on, and fishes playing in, the waves, occupy the outer rim. In the intermediate circle, there is, first, a fight of lions and boars ; then the battle of the Centaurs and Lapithæ, with Mars in his chariot and Pallas in arms. Next is seen Apollo playing on the lyre, in an assembly of the gods ; then an arm of the sea, dolphins pursuing the other fishes, and a fisherman about to throw a casting net. After this Perseus appears, flying in the air, a detached figure on the surface of the shield, with Medusa's head at his back ; the other Gorgons follow, wreathed about with serpents. Then is seen a besieged city, with a battle, and the Fates, Clotho, Lachesis, and Atropos ranging over the field, and contending for the dead. Achlys, the dimness or shadow of death or misery, stands near, a hideous figure. Then follow successive representations of a city at peace, and full of pomps and festivals of reaping, of sheaf-binding, of vintaging, of boxing, of hare-hunting, and, lastly, of the chariot-race." Compare with No. 265. We ought to have here a cast from Flaxman's Shield of Achilles, as described in Homer, to contrast with both. From the very exact descriptions of these two shields, it has been assumed that the art of working in metal, and chiseling or beating out figures in relief, must have been carried to great perfection at a very early period.

ALBERT, or, as he was called in his own country, BERTEL THORWALDSEN, was born at Copenhagen in 1770. His family was noble : he counted, as we are assured, ancient kings of Denmark and famous Icelandic poets and sages among his remote ancestry ; but his parents were so reduced in station and in fortune, that his father (whose trade it was to carve figure-heads for ships) could with difficulty provide for the education of his son. Albert was a quiet, reserved, dreamy, silent boy, supposed to be dull, known to be ignorant, but he was a born artist ; and in his father's workshop he learned at least to use his tools. He was at length sent to the drawing school of the Academy,

which he attended for several years, during which he assisted his father, and struggled with poverty and hardship; in 1795 he gained the highest academic prize for a model in bas-relief, which gave him the privilege of being sent to Rome, at the expense of the Academy, with a salary of 300 dollars for three years. He was still, while poetry and art were fermenting within his soul, so ignorant of the commonest elements of literature, that it was necessary to detain him for instruction for two years before he could set off. He arrived at Rome in the year 1797, and there he passed a year or more, doing nothing, lost apparently in idle contemplation of the wonders around him, to the great discouragement and almost despair of his friends. In the year 1799 his small pension expired; he was now in his thirtieth year, but he had done so little, and the case appeared so hopeless, that he was on the point of returning to Denmark. At this critical moment, a rich Englishman, the well-known Thomas Hope, entered his studio and found there the model of the statue of Jason. He was struck by it, ordered it in marble, and generously laid down more than the price asked for it; Thorwaldsen remained in Rome to study, to work, to reach a height of fame and success which he had, perhaps, silently dreamed of himself, but which no one had anticipated for him; when, thirty-eight years afterwards he revisited his native city of Copenhagen, he was "received among men like a descended god." He had left Copenhagen an obscure melancholy boy, he returned a famous artist; he left it poor, he returned rich. A frigate was sent to convey him to his native shore, and when he landed, the people drew his carriage in triumph to the city. In 1841, he revisited Rome, collected his property together, and finally returned to Copenhagen in 1842. His long, happy, glorious life was crowned by a death as happy. On taking his accustomed seat one evening to listen to a musical performance, his head after a while sunk on his breast, and he never raised it again. Thus he died at the age of seventy-three. Those who have once seen Thorwaldsen, will not easily forget the handsome old man, with his regular features, his ample brow, his penetrating blue eyes, and flowing white hair. Of his merit as an artist there can be but one opinion: his superiority to Canova is now generally admitted. His inventive genius was as various as it was inexhaustible; and the ease, precision, and facility with which the clay took form under his hands, was often matter of astonishment to those who stood by: when some one observed that he could not chisel the marble with the same certainty that he modelled the clay, he replied laughingly, that if his hands were tied behind him he would bite a statue out of the marble with his teeth. Of his almost innumerable works all are not of course equally good, but no man has left behind so many that may be pronounced excellent. In the management of bas-relief he attained perfection. He was the first among the moderns who felt and applied the principles on which the Greek artists worked in this style, and who understood the widely different laws which regulate the picturesque and the sculptural treatment. In the latter part of his life he

devoted himself principally to religious subjects. A few only of his most celebrated productions are here, but sufficient to exhibit the astonishing versatility of his powers. Among his statues, the Shepherd Boy, the Seated Mercury, the Venus with the Apple, have not been surpassed. Of his bas-reliefs the grand frieze of the Triumph of Alexander is perhaps his finest. In these classical compositions he sometimes gave a new and charming significance to the old forms and associations, which entitle him to rank as a born poet. His fancy was always regulated by a pure taste and an elevated moral sentiment. Thorwaldsen executed many busts and portrait statues, but on the whole was not so happy in them as in his ideal works. His statue of Lord Byron, for instance, must be pronounced a failure both in the resemblance of the head and in characteristic treatment; it is a mistake altogether. Nor are his statues of Goethe and Schiller quite satisfactory. The works of Thorwaldsen are scattered all over Europe. Some of his finest are in England, and he never forgot that his first patron had been an Englishman. He died in 1843.

216. HOPE. *Statue.* Life size.

This fine statue is a singular conception of the subject, an imitation of the grave Etruscan style. Hope stands before us here pensive rather than joyous; a maiden dignified and modest, with rich and ample drapery, which she raises with her left hand, in act to step forward; while in her right she holds the yet unopened lotos flower. The model was completed in 1818, and executed in marble for the Baroness von Humboldt (the wife of Wilhelm), in 1829. When she died, a copy, by Tieck, of this statue was by her own desire placed at the head of her grave. It was while occupied with the restoration of the Egina marbles that Thorwaldsen modelled this statue, and it shows how deeply his imagination had been impressed by the serious and formal style of those remains of early Greek art. Classical—somewhat archaic in style. (See Greek Court, page 20.)

217. VENUS. *Statue.* Life size.

Standing, she holds in her right hand the fatal apple decreed to her by Paris; the left rests on her drapery, thrown over the trunk of a tree; she seems to turn to the other goddesses with triumph. This is a very exquisite version of the "Venus Victrix" of the ancients. The first conception was considerably under the size of life. The artist, however, broke the model, and repeated his design of a larger size, in 1816. It was executed in marble, for Lord Lucan, about the year 1824.

218. VENUS WITH THE APPLE. *Statue.* Life size.

This is the same subject as No. 217, and the same treatment; but the model has been slightly altered; the leg is less bent, and the turn of the head not quite the same. The alterations however are so trifling, that though they are felt at the first view, it requires a close and careful comparison to appreciate them.

219. MERCURY. *Statue.* Life size.

Mercury seated, holds in his left hand the pipe with which he has soothed Argus to sleep; in his right hand he grasps the sword with which to slay him. According to the Greek legend, Argus, with his hundred watchful eyes, was sent by Hera (Juno) to guard Io; Jupiter commissioned his messenger, Mercury, to carry off Io, which he accomplished by putting Argus to sleep with the sound of his pipe, and then cutting off his head. This statue is one of the most perfect productions of modern art; in fact, there are but few productions of antique art which excel it, in the completeness and beauty with which the conception has been carried out. In the action and attitude, the present, the past, and the future moments are exquisitely blended; the god has just taken the reed pipe from his lips, the sounds still float in the air, his head is turned towards the sleeper with a look of suspense, the sword is half unsheathed; but the moment, though one of transition, is one of repose; and nothing can exceed the quiet grace of the attitude, and the youthful, god-like beauty of the form. This statue was modelled in 1818. The first marble was executed for the Prince of Augustenburg; the second (a most perfect example) is in possession of Lord Ashburton, and there are other repetitions.

220. GANYMEDE. *Statue.* Small life size.

The youthful cup-bearer of the gods holds the cup in the left hand, the vase raised in his right and in the act of pouring out nectar for the gods. He wears the Phrygian cap or bonnet, which, in Greek art, is the usual attribute of the inhabitants of Asia Minor. According to the Greek myth Ganymede was carried off by the Eagle of Jove while keeping his flocks on the plains of Troy. Classical, and exquisite for true antique feeling and grace.

221. A SHEPHERD. *Statue.* Life size.

He is seated in an easy attitude of repose, on a fragment of rock, over which is thrown a sheepskin; the right hand is round his leg; with the other he leans on his staff; his dog is at his side. The model for this most beautiful work was a young shepherd of the Campagna. The dog is the portrait of the artist's favourite dog Teverino. The original marble was executed about 1817, for Thorwaldsen's friend, Mr. Krause, of Weintrop, near Dresden. A repetition is in the possession of Lord Cowley. Classical style.

222. THE THREE GRACES. *Group.* Life size.

Aglaia, the eldest of the Graces, half embraces her sisters. Thalia holds the golden arrow of Love, and Euphrosyne seems about to feel the point of it. As the three stand, their arms are intertwined with a peculiarly modest and easy grace, and the harmony which unites them is expressed by the little Genius of Love who tunes his lyre at their feet. In this group, Thorwaldsen successfully competed with the well known composition of Canova, then universally

celebrated, and as it was thought, not to be surpassed in art. The observer will do well to compare them, as has been done in a famous epigram by the King of Bavaria, who gives the merited palm to the more chaste and thoroughly Greek conception of Thorwaldsen. The Graces are here the beautiful beneficent Charities. (See No. 125). The model for this group was completed in 1817, and first executed in marble for the Prince of Augustenburg in 1819.

223. LOVE BENDING HIS BOW. *Statue*. Small life size.

This is not the divine Eros of the Greeks, but the playful, mischievous Cupid of the Latins, treated in the picturesque style :—

“Qui que tu sois, voici ton maître ;
Il l'est, le fut, ou le doit être !”

Compare this conception of the deity of love with that of Gibson, No. 23.

224. A GENIUS SEATED AND PLAYING THE LYRE. *Statue*. Small life size.

This figure was originally placed at the feet of the three Graces, and has since been often repeated by the artist as a separate statue, being in sentiment very beautiful, and complete in itself.

225. A VASE, with *Bas-reliefs*.

Representing what has been called “The Life of Love” (*La linea della vita umana*). The subject of this Bas-relief was suggested by a graceful antique picture found in the ruined city of Herculaneum, representing a girl selling Cupids. Thorwaldsen has extended and varied this idea into a very beautiful and significant composition. The maiden is here a winged Psyche ; she has a cage near her, full of little Cupids, some of whom are peeping through the bars of the cage, others trying to escape : a child behind Psyche lifts up the covering of the cage, and peeps to see what is there ; while another, a little older, appears half inclined to play with them, though with a suspicion that they are not quite so harmless as they seem. Before Psyche kneels a girl, receiving into her open arms the little Cupid which is presented to her : another maiden carries off her purchase, fondly pressed to her bosom : another, who seems already to repent her bargain, holds him by the wings with thoughtful downcast eyes. The next figure is that of a man in the prime of life, seated, while the little god rides triumphant on his shoulders. The last figure is that of an old man, from whom Cupid has escaped, and is flying off with a mocking air, while the other is stretching forth his hand in vain. This elegant bas-relief was executed in marble, about the year 1825, and is in the possession of Mr. Labouchere.

226. THE TRIUMPH OF ALEXANDER. *Frieze, in Bas-relief*.

About eighty feet long, by one foot ten inches high.

To understand all the beauty and interest of this magnificent composition, it is necessary to say a few words of its history. In the year 1812,

Napoleon entertained the project of visiting Rome, and ordered that the Pope's Palace, on Monte Cavallo, should be prepared for his reception, and furnished and decorated as an imperial residence. One of the halls of reception was to be ornamented by a frieze running round the upper part of the wall, and the commission was given to Thorwaldsen, who had only three months to complete his work. As a significant compliment to Napoleon, he chose for his subject "The Triumphal Entrance of Alexander the Great into Babylon." The whole composition, though forming altogether an harmonious and connected series, may be divided into two parts, meeting in the centre. The procession on the right represents Alexander and his Greeks approaching the gates of Babylon. The procession on the left represents the inhabitants of the conquered city going forth to meet them.

A. First appears Alexander, on his triumphal car, drawn by four horses. Victory, at his side, holds the reins.

B. The car is followed by two armour-bearers, carrying the shield, bow, and lance, of the hero. Then Alexander's famous horse, Bucephalus, prancing and rearing, and attended by two grooms, who are endeavouring to rein him in.

C. Three of Alexander's favourite generals, Antipater, Perdiccas, and Antigonus, on horseback.

D. Then Leonnatus, who commanded the cavalry, and was one of Alexander's most distinguished friends; he is followed by a troop of horsemen.

E. The infantry, represented by a group of soldiers on foot.

F. An elephant next appears, loaded with the spoils of the enemy; near him walks a captive prince, who has been supposed to represent the Prince of Gaza, but rather, I imagine, expresses, in an abstract way, the subjugation of the Princes of the East. A troop of guards close the procession. The shield of the last figure bears (in the original marble) the head of Thorwaldsen.

Returning to the centre. The first figure on the left is the Genius of Peace, who approaches to meet and welcome the conqueror. The Governor of Babylon and his five children follow as suppliants.

G. Next appear three graceful female figures of women, strewing flowers, and a child with a basket of flowers on his head.

H. Then Bagophanes, the treasurer of Darius, and distinguished by his servility to the conqueror, appears with four attendants, about to erect an altar, and burn incense.

I. Next follows a procession of suppliants, bearing gifts; three superb coursers; lions and panthers chained, with their keepers, &c.

K. The Chaldean Magi and Priests close this part of the procession. They had foretold that Alexander's *entry* into Babylon would be the *cause* of his destruction.

The third part of the frieze, filling up the lower end of the room, represents the walls of the city, and the open space near it, and the river Euphrates, with spectators, who have assembled to see the show; people are looking down from the ramparts: below is seen a shepherd with his family; on the river is a boat with three men; a fisherman is seated on the bank; a camel, with a family of peasants, and a few palm trees, express the Oriental locality.

In contemplating this frieze, which is one of the most celebrated works of the sculptor, in a department of his art in which he excelled, that of bas-relief, we are struck by two things ;—first, the exceeding beauty of the composition, in which, without any crowding or confusion, or unnecessary figures, all the circumstances and sentiments of the scene are expressed with the most vivid truth, yet with the ideal treatment proper to sculpture. Secondly, we cannot but feel that the choice of the subject had a fitness which the artist did not contemplate. Alexander entered Babylon to meet his death ; this was his last triumph. Napoleon, in whose honour the work was executed, was then setting out on his Russian expedition, which resulted in his downfall ; he had seen the last of his triumphs. It is curious, also, that, notwithstanding the totally different style of treatment, we are struck by a resemblance to the processions in the newly discovered Nineveh sculptures, where we see a conquering despot, riding in his chariot, attended by the Genius of Victory, while slaves and captives, and spoils, and strange animals, with their keepers, figure conspicuously. The first cast of this frieze in plaster still decorates the Pope's Palace on Monte Cavallo, though now unfitted for the locality. It has twice been executed in marble, once for the Palace of the King of Denmark, at Copenhagen (in 1829) ; and again for Count Somariva, for which he paid 100,000 francs.

227. NAPOLEON. *Colossal Bust.*

As Victor, crowned with laurel. The eagle wings in front, the palm behind, and the cannon ball, are all in questionable taste.

228. LORD BYRON. *Bust.*

Feeble, almost ignoble, and without likeness or character.

Of these two busts I must remark, that neither Napoleon nor Lord Byron ever sat to Thorwaldsen. (See Portrait Gallery, Nos. 311 and 418.)

229. MINERVA ADJUDGES THE ARMOUR OF ACHILLES TO ULYSSES. *Bas-relief.* Six figures.

After the death of Achilles in the Trojan War, Ulysses and Ajax contended for the honour of inheriting his arms ; by the advice of Athena (Minerva), they were adjudged by Agamemnon, not to Ajax, the strong man, but to Ulysses, the wise man, in which it must be owned Athena showed some partiality to her favourite ; in consequence of this decision, Ajax was seized with madness and slew himself. The subject is taken from Sophocles. Classical style.

230. APOLLO PLAYING TO THE GRACES AND THE MUSES. *Bas-relief.* Thirteen figures.

Apollo (he is here in his character of Musagetes) is seated on the left, playing on his lyre ; the three Graces, standing on an eminence mutually embracing, appear to listen. In front of Apollo, Euterpe, the Muse of lyric poetry, plays on the double pipe. Terpsichore, the Muse of dance and song, sounds the tambourine ; and Erato, the

Muse who inspired love songs, crowned with flowers, appears behind. The other Muses, Calliope, Clio, Melpomene, Polyhymnia, Urania, Thalia, join in the dance. (To dance at the festivals of the gods was one of the occupations of the Muses; and according to Pindar, the Graces were enthroned on Olympus, next to Apollo.) Classical style.

231. THE FOUR SEASONS. *Four circular Bas-reliefs.*

- A. SPRING, a female figure, attended by two genii bearing baskets of flowers.
- B. SUMMER, a harvest scene, with a group of reapers.
- C. AUTUMN, a hunter returns to his home bearing game; a woman and a child (seated under a vine loaded with grapes) receive him.
- D. WINTER, an old man warming his hands over a brazier, while an old woman lights her lamp.

232. THE GENIUS OF THE NEW YEAR. *Circular Bas-relief.*

- A winged figure expressing the attributes of the four seasons; he has skates to his feet, and bears a bunch of grapes, a sickle and ears of wheat, and a wreath of flowers; around him, in a circle, the twelve signs of the zodiac. Classical—somewhat picturesque treatment.

233. CUPID AND HYMEN. *Bas-relief.*

Love holds the distaff; Hymen spins the thread.

234. CUPID AND GANYMEDE. *Bas-relief.*

Ganymede seated, Cupid standing; they are playing at an ancient game of chance.

235. CUPID AND PSYCHE. *Bas-relief.*

Flying or floating together through the air.

236. CUPID AND HYMEN. *Bas-relief.*

Both winged, borne through the air; Hymen lights his torch; Cupid bends his bow.

237. CUPID BOUND BY THE GRACES. *Bas-relief.*

The three Graces, seated, bind Cupid with garlands of flowers, having first stolen his arms. A very charming and significant allegory; classical treatment.

238. THE BIRTH OF BACCHUS. *Bas-relief.*

239. LOVE CARESSING A DOG. *Bas-relief.*

The dog is here the symbol of fidelity.

240. LOVE MAKING HIS NETS. *Bas-relief.*241. JUPITER DICTATING LAWS TO LOVE. *Bas-relief.*

Jupiter is enthroned, and Cupid, with a tablet in his hand, stands before him, and appears to be writing from his dictation. These three form a series. The conception is poetical, the treatment classical.

242. THE FOUR ELEMENTS. *Bas-relief.*

A. AIR bestrides the eagle, and is armed with the thunder.

B. EARTH guides the lion.

C. WATER, bearing the trident of Neptune, is borne by a dolphin.

D. FIRE, having yoked Cerberus (who guarded the flaming gates of Tartarus), drives him with the fork of Pluto. Elegant and classical, yet somewhat conventional in treatment.

243. BACCHUS FEEDING LOVE. *Bas-relief.*

Bacchus, vine-crowned, and with his attributes (the leopard at his side, and the thyrsus, the staff surmounted by the fir-cone, which lies near him) holds out a cup of wine to the God of Love, who takes it in both hands, with a sort of child-like innocence and unsuspectingness. Classical and very elegant.

244. LOVE AWAKENING PSYCHE. *Bas-relief.*

She has swooned, after opening the casket entrusted to her by Proserpine. Love takes an arrow from his quiver, with which to recal her to life.

245. THE BAPTISM OF CHRIST. *Bas-relief.*

Two figures only; the Redeemer stands on the water, with hands meekly folded on his breast. St. John holds the shell.

246. A GUARDIAN ANGEL. *Bas-relief.*

The angel directing and protecting the steps of a child.

247. THREE SINGING ANGELS. *Bas-relief.*

Gracefully grouped, and singing from the same music-scroll.

248. THREE PLAYING ANGELS. *Bas-relief.*

One has a lute, the other a harp, the third a pipe.

249. THREE FLOATING INFANT ANGELS. *Bas-relief.*

The artist has well distinguished, in sentiment, these winged angelic boys from three Cupids, and the management of their arms as they embrace is especially skilful and beautiful. These three bas-reliefs of angels decorate the Cathedral at Copenhagen.

250. CHARITY. *Bas-relief.*

A mother with a child in her arms, while another clings to her drapery. Designed for the font in a church at Copenhagen, about the year 1810; executed in marble for the Marquess of Lansdowne.

251. CHRIST BLESSING CHILDREN. *Bas-relief.*

One of the late religious works executed by the artist after his return to Denmark, about the year 1840.

252. THE VIRGIN WITH THE INFANT CHRIST AND ST. JOHN. *Bas-relief.*

A Holy Family, somewhat cold and formal.

CHRISTIAN FRIEDRICH TIECK, the brother of the celebrated poet and critic, Ludwig Tieck, was born in Berlin, 1776. He studied drawing under Godfried Shadow, and then went to Paris, where he studied some years. He was afterwards, under the patronage and direction of Goethe, employed in the decoration of the Grand-Ducal Palace at Weimar. He was invited by Madame de Staël to Switzerland, where he executed several busts, including her own, and that of her second husband, M. Rocca. The King of Bavaria also employed him on a number of the busts for the Valhalla. It does not appear that he has produced any work on a very large scale; he is chiefly remarkable for his busts, and portraits in bas-relief. His atelier was at Berlin, where he formed some excellent scholars; amongst others, the Bohemian, Kiss, whose colossal group of the Amazon and the Lion was so much admired in the Great Exhibition. Tieck died on the 14th of June, 1851.

The following series of eight small statues, seated, form part of a set of fifteen classical subjects, executed in marble, to decorate the sleeping-chamber of the King of Prussia:—

253. EROS, the Greek Cupid.

254. DIONYSOS, the Greek Bacchus.

255. ARIADNE, reclining, and asleep; she is thus represented, because, while sleeping in the Island of Naxos she was deserted by her ungrateful lover Theseus (whose life she had saved), and found there by Bacchus, who made her his bride.

256. PSYCHE, holding the lamp.

257. ACHILLES, holding his sword.

258. ULYSSES, holding his sword, and with the accustomed cap.

259. IPHIGENIA, half kneeling, as victim; the altar and stag behind her.

260. MARS.

THEODORE WAGNER, born at Stutgardt, in 1800; studied under Dannecker.

261. A MAGDALEN. *Statue. Life-size.*

She is reclining on the earth : one hand rests on a book (the Scriptures); in the other she holds a cross, which she contemplates with profound grief. Executed in marble, in 1843. Compare this with the conception of Canova, No. 138. Sacred subject; picturesque treatment.

HERMAN WITTICH, born in 1815; studied in the Academy at Berlin, and afterwards became a pupil of Tieck. One of his best works is a group of Siegfried and Chremhilda, cast in bronze in 1850.

262. HAGAR. *Colossal Group.*

263. A HUNTER. *Statue. Life-size.*

In the left hand he holds his bow, and with the right draws an arrow from his quiver. Full of life, and very well executed. Classical. Compare with No. 20.

MAX WIDNMANN was born in 1812, at Eichstadt, in Bavaria. He studied his art under Schwanthaler, at Munich, and became one of that great artist's favorite pupils and assistants. He has succeeded Schwanthaler as Professor of Sculpture in the Academy at Munich.

264. A HUNTER DEFENDING HIS FAMILY. *Colossal Group.*

The mother clasps her child to her bosom, while the father is contending with an enraged female panther, who appears to have been robbed of her young. This fine animated group was executed in marble in 1851.

265. THE SHIELD OF HERCULES. *Bas-relief.*

As described by Hesiod. Compare with No. 215.

EMILIUS WOLFF, born at Berlin in 1796; studied with Rudolf Schadow, and afterwards with Thorwaldsen. He is settled at Rome, where he has a distinguished reputation. He excels in animals, and has executed some very good works in the religious style. Wolff visited England in 1841; obtained the patronage of the Queen and Prince Albert; and executed a statue of the Prince in the costume of a Greek warrior.

266. TELEPHUS SUCKLED BY A HIND. *Group*. Smaller than life.

Telephus, the son of Hercules, and Augeia (a priestess of Minerva) was, after his birth, exposed on Mount Parthenion, where he was found and suckled by a hind; he was afterwards King of Mysia. The original marble was executed for the King of Prussia.

267. A NEREIDE. *Statue*. Life-size.

Or, rather, a nymph fishing (*Pescatrice*); she is reclining on the sea-shore, with shell-fish near her.

268. A GERMAN MAIDEN WITH A LAMB. *Statuette*.

Executed in marble for Mr. Yates, of Liverpool (?). Picturesque.

269. WINTER. *Statue*. Small life-size.

Represented here by a boy, or genius, wrapped in a lion's skin, holding in one hand a fir-cone, with which, in Italy, they kindle the fire. In the ornamental style.

270. DIANA. *Statue*. Small life-size.

Standing, and leaning on her bow. Classical.

271. A FLOWER GIRL. *Statuette*.

Standing, with a basket of flowers on her head. In the ornamental style.

JOHN NEPOMUCH ZWERGER, born in 1798, at Donau-Eschingen, in Wurtemberg; studied under Dannecker and Thorwaldsen. He is Professor of Sculpture at Frankfort.

272. A SHEPHERD BOY. *Statue*. Smaller than life.

He is seated, with one hand holding his pipe, with the other caressing his dog. Classical.

STATUES ON THE UPPER GARDEN TERRACE.

	Subjects.			Sculptors.
1.	BIRMINGHAM			JOHN BELL.
2.	SHEFFIELD			JOHN BELL.
3.	CALIFORNIA			JOHN BELL.
4.	AUSTRALIA			JOHN BELL.
5.	THE UNITED STATES			HIRAM POWERS.
6.	CANADA			LAUNITZ.
7.	RUSSIA			LAUNITZ.
8.	BELGIUM			GEEFS.
9.	PARIS			ETEX.
10.	MULHOUSE			
11.	LYONS			
12.	MARSEILLES			
13.	BELFAST			LEGREV
14.	MANCHESTER			THEED.
15.	LIVERPOOL			SPENCE.
16.	GLASGOW			MARSHALL.
17.	INDIA			
18.	CHINA			
19.	EGYPT			
20.	TURKEY			
21.	GREECE			
22.	SOUTH AMERICA			MONTI.
23.	ITALY			MONTI.
24.	SPAIN			MONTI.
25.	HOLLAND			MONTI.
26.	THE ZOLLVEREIN*			MONTI.

* The northern states of Germany, which have entered into a bond for mutual protection in custom-house duties and commerce, are denominated the ZOLLVEREIN. The idea is here represented by a grand female figure, wearing the imperial crown and mantle, and protecting a boy and girl, the former carrying a specimen of the raw material, and the latter holding the manufactured web. This group is very nobly conceived.

SINCE this Handbook was sent to press some of the objects mentioned have received a new position ; but the *numbers* upon the objects correspond with the numbers in the book.

June 2nd, 1854.

